

July 1907.

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THE ALDINE READERS

LEARNING TO READ

A Manual for Teachers

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NEWSON & COMPANY

NEW YORK

THE NEWSON & COMPANY

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INTRODUCTION

THE term "method" is used in this Manual for want of a better one. Here it has not, however, the quite usual meaning of an elaborately wrought out system of formal devices. It refers mainly to the sum of principles and processes whose application has been found most effective in accomplishing a definite result, teaching children to read independently.

The method described is not the outgrowth of untried theories of teaching reading. It is rather the description of certain processes of accomplishing certain results, processes founded on sound psychological principles, which have been wrought out and perfected in scores of schoolrooms during the last six years. These processes have not been simply tested in a few exercises, with a few children; several thousands of children have been taught constantly and solely in accordance with principles and plans set forth in this Manual. There is not a plan nor a device herein described, from the least to the most important, whose practicability and worth have not been abundantly demonstrated.

The size of this Manual is not due to any difficulty in

the method described; the method is exceedingly easy both to comprehend and to apply. The Manual is large because in it the authors have tried to make every least step plain and to give an abundance of helpful suggestions, so that teachers of little or no professional training may learn how to teach reading, the foundation of all school work, successfully. Processes and methods are not described merely with the direction to follow them; the reasons for every process, for the use of every least device even, are fully discussed. This phase of the subject has been elaborated in the firm conviction that reading can be taught successfully only by teachers fully intelligent concerning the mental processes involved, the purpose and the effect of the methods employed. Such intelligence is especially necessary that teachers may be quick to perceive when the purpose which any process or device is intended to serve has been accomplished.

The manuscript for this Manual has been read critically by several teachers and others, some familiar and some unfamiliar with the method described. It is hoped that the subject is presented with sufficient clearness and completeness. Communications regarding any difficulties or questions whose solution or answer cannot be found in the Manual, are invited by the authors.

The working out of this system of reading has been possible only through the coöperation, always sympathetic, intelligent, and enthusiastic, of many teachers and principals in the public schools of Passaic, N.J., where the sys-

tem originated, and of Newton, Mass., where the system has been developed and perfected. The authors take this opportunity of expressing their sincere appreciation of the services of these teachers and principals.

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LEARNING TO READ

CHAPTER I

THE METHOD EXPLAINED

THE method of teaching children to read, which is here presented, although extremely simple and entirely natural, cannot be adequately characterized in a single word, like "phonic," "rhyme," "dramatic," "word," "sentence," "thought," "action"; it contains something of all these ideas, and more. Yet it is by no means an eclectic method in the sense that it embodies merely "the best ideas" selected from all methods; it consists of a harmonious and progressive series of efforts, of means and devices found most effective in solving the elementary reading problem.

But a brief characterization of the method is not important, nor even desirable. It is important that the teacher who would teach in accordance with this method, and who would secure the best results possible in this way, should understand clearly and appreciate thoroughly the purpose and the value of the various processes, means, and materials, whose use is described in detail in subsequent chapters. To facilitate this understanding and appreciation is the object of this and the following chapter.

1. Stories

The story with which the teacher introduces each rhyme that the children are to commit to memory is not a mere device for making what might be a hard and disagreeable task easy and pleasant for the child. The story does serve this purpose, but it does much more than that. It arouses the child's interest; it attracts and holds the child's attention; it stimulates and directs the child's thought; in short, the oral story does for the child what the printed story must do later. By teaching the child to listen well, the teacher is preparing him to read well.

As the content of the stories is in harmony with the rhymes that they introduce and the reading matter that follows the rhymes, they not only facilitate the memorizing of the rhymes—which the child does with a few repetitions—but they put the child in the most favorable attitude for really reading; that is, associating appropriate thought with the printed form of the rhymes and the sentence-stories that follow them.

While the child is learning to read the rhyme and the simple stories, the teacher's story should be kept alive in the child's consciousness by frequent repetition and reference; thus is insured the presence in the child's mind of the material out of which he must construct the simple thoughts which the rhyme and sentence-stories are intended to evoke.

So, at the very outset, while the child is acquiring the first of his stock of "sight words," he is getting into the reader's frame of mind, is learning really to read. And he is doing both in a most natural and agreeable way — a way that represents no wearisome contrast with his most interesting out-of-school experiences. Learning to read in this way appeals to the child as a real pleasure; he enters upon the undertaking with the enthusiasm of his play and recreation. It is an enthusiasm which does not easily tire.

But in order to arouse this enthusiasm, to get and to keep the child in the right frame of mind, the teacher must tell her story well. She must enter heartily into the spirit of the story; she must be herself enthusiastic; she must express her spirit and enthusiasm in her voice and manner. Only thus can she hope to arouse and direct the thoughts and feelings of her pupils.

As a rule, the story should be told, not read from the Manual. Every primary teacher, at least, should be able to tell a story to children effectively; this is an accomplishment almost indispensable in her art. If you, as teacher, have never told a story, begin at once.

The stories as given in subsequent chapters need not, of course, be told word for word; it is only the rhyme that is to be learned verbatim. But whether you tell the stories or whether you read them — for they can be made effective by reading — do

3. Learning to read a real pleasure

4. The story must be well told

5. The real purpose of the story

not lose sight of their purpose; do see to it that they accomplish their purpose. If your children fail to respond, if they fail to become interested, if they fail to enter into the thought and the spirit of the story, you have failed to secure the result for which the story was used. Study the cause of your failure — it will not be found in the story itself — and try again.

2. Rhymes

Rhymes, introduced by appropriate stories, furnish the child the most effective means of acquiring an initial stock of "sight words." By memorizing rhymes and associating the spoken with the printed and written forms of the words, in accordance with later detailed directions, the child can build up a reading vocabulary more than twice as fast as by the usual "word," or "sentence," or "object" method.

But the facility afforded for the acquiring of a vocabulary is not the only, nor indeed the most important, advantage of the rhyme. Through the medium of the rhyme the child learns each word in use, in relation to other words, in a use and relation which he understands and of which he is conscious when he is learning the written and printed forms of the word; thus, from the outset he associates with the book word a spoken word which means something to him. When he reads this word in connection with other words, he at once associates with it not its sound alone but its meaning.

Building up a vocabulary of disconnected words, associating the sound of a single word with its printed form, is the best possible preparation for that all too prevalent kind of school reading which consists only in sounding mentally or aloud the printed words — mechanical reading.

There is a third advantage of the rhyme, properly used, which is perhaps the greatest of all. It gives the child at once a measure of independence in his reading; it enables and encourages him to make use of what he already knows in learning more, a most important habit in general. This advantage comes about in this way.

When the child has committed a rhyme to memory thoroughly — and this commitment should always be thorough — and has then learned to point word by word to the printed words as he repeats the rhyme, associating each spoken word with its printed form, he is prepared to read the sentence-stories which follow the rhyme and which are composed of words already used in the rhyme. If he comes upon a word which he does not recognize, as will frequently happen, he must not be told the word by the teacher; he must go back to the rhyme, repeating and pointing word by word until he comes to the word which he did not recognize in the reading. His oral memory of the rhyme enables him to name the word at once.

3. The
rhyme en-
ables the
pupil to
help him-
self

If, in reading stories that occur in the Chart or Primer after several rhymes have been learned, the pupil comes upon a word which he does not recognize and which

may not be in the last rhyme learned, he must hunt through the preceding rhymes, as indicated above, until he

4. How pupils use the rhymes comes upon the desired word. Since all words from the beginning are used repeatedly as the reading progresses, a constant incidental review is kept up. And there is no need of failure on the part of the pupil because he has forgotten some word which he had once learned; he has the power to find that word, unaided. With this use of the rhymes pupils soon become able to read silently at their seats, without constantly interrupting the teacher for a word.

That the rhymes may be used in this way — and on no account should the teacher neglect this use of them — they must be kept before the children for reference, as they are learned one after another. They may be so kept on the blackboards, or better, to save blackboard space, hung about the room on charts within easy sight of the children. None should be removed until every child knows every word in it so thoroughly that there will be no possible occasion for referring to it.

When a child comes to a word which he does not recognize, the quick and easy way for the teacher is to tell him the word. That is not the right way, however, — not the profitable way in the long run; and it must not be followed. The child must find out the word for himself from the rhyme. Of course he will need help at first in doing this, which, altogether, will make it seem a slow process of arriving at a simple

5. Rhymes to be kept before the pupils for reference

6. How the pupil learns to help himself

result. But it is a process that pays richly in the end. Pupils soon acquire the habit of depending on themselves, of finding out their own words without recourse to the teacher. This habit established at the outset will prove of untold value later when we come to the use of phonics. The formation of it is dwelt upon and insisted upon here and continually because it is one of the secrets of the success of the method here described.

3. Pictures

Pictures adorn the pages of chart and books. But adornment is only an incident; it is not the real function which the pictures are intended to serve. They are an integral part of material and method and should be so used. They tell the child the pith of the story which the teacher tells, introducing the rhyme, or they tell what the child is to read from the text. They attract and hold the child's attention; they arouse his interest and enthusiasm; they stimulate and direct his thought.

1. The real
function of
pictures

You must not, as teacher, look upon the attraction of the picture as a distraction. You must not grudge the time and attention the child is disposed to give to the picture, as though it were time stolen from the study of the text. You must not be constantly repressing the child's interest in the picture, pulling him forcibly away from it to a study of the text. You would not think of trying to make the child read while you were telling him your interesting story preparatory to his reading; you

would not think of giving him only a little interesting snatch of your story, and then forcing his attention away to the reading; you tell your story through to the end and seek to enlist the child's undivided attention and interest for the story. Pursue the same course with the picture. Let the child abandon himself to it; study it yourself and enjoy it with him; stimulate his interest and enthusiasm; direct his observation and thought by questions and suggestions; so help the child to grasp the story, not merely to see the separate objects and colors, which the picture contains.

2. Pictures
to be read
and enjoyed

All this study of the picture is in preparation for an appreciative reading of the text. When the child has been allowed and assisted to read the story of the picture, he is then ready and eager to read the story of the text. The reading of that will usually add to and verify or modify the picture story. This will necessitate reference to the picture during and after the reading of the text; such reference should be freely allowed and encouraged.

3. Reading
the picture
prepares
for reading
the text

4. Dramatizing

Dramatizing is play, recreation, agreeable and healthful exercise of the mind and body; and as such it is of no little value in the economy of the day's work. But dramatizing is much more than a pleasant pastime; like pictures, it plays an integral and important rôle in the successful teaching of reading.

1. Drama-
tizing not
mere play

Like the picture and the story, dramatizing prepares the child to read appreciatively and expressively. Dramatizing is, indeed, more than a mere preparation for reading; dramatizing is reading in the fullest sense. Instead of simply thinking and picturing in their imagination the thoughts and ideas of the printed page, the children, in dramatizing, make those thoughts and ideas live. Instead of merely thinking about the actors in the story which they read, the children, in dramatizing, become those actors themselves. Instead of reading what the actors of the story do and say, the children, as actors, do and say those things themselves. This is realistic reading.

2. Dramatizing is complete reading

Successful dramatizing requires that the child forget himself, throw himself into his part, really become for the time the actor whom he represents. Under these circumstances the child's acts and his speech are natural and expressive.

Most children in the first and second grades take to dramatizing readily and naturally, when the conditions are right. If they are stiff and awkward in speech and movement, if they cannot forget themselves, it is probably due to the conventionality and formality of the schoolroom. Let the teacher show the way by breaking through all unnecessary restraints, forgetting herself, and taking enthusiastic part in the dramatization, and the children will quickly catch the spirit of it all.

3. Dramatizing natural to children

Proper preparation for dramatizing, of the kind needed in school, does not consist in selecting certain children to take certain parts and having each one memorize word for word what he is to say; the results of such preparation can hardly be anything else than wooden. Suitable preparation consists rather in filling all the children so full of the story, by graphic telling, that they instinctively want to act it out. Parts are then quickly chosen or assigned and the little actors carry out the ideas and the spirit of the story. Their language, like their acts, should be in harmony with the original ideas and spirit, but need not usually be a verbatim repetition of the language used in the story; spontaneity and originality of expression are to be encouraged.

Children's first dramatizations are of the rhymes and the stories told them by the teacher in introducing the rhymes. They will, of course, need considerable help and suggestion at first; the teacher must be very careful, however, only to help and to suggest. The children must take their parts spontaneously, not merely do and say what the teacher tells them, or no real dramatization is secured. The teacher's help and suggestion can be gradually withdrawn until, after some months, the children will make the necessary arrangements for the exercise and carry out their parts almost unaided. After they have become able to read with some fluency, they can read their story for them-

4. Proper
prepara-
tion for
drama-
tizing

5. The
teacher
only to
help and
suggest

selves and then dramatize it with little assistance. In the later chapters detailed suggestions are given the teacher for arranging and directing the dramatization of certain stories.

The chief advantages of dramatizing, then, as a part of the process of teaching children to read are these. In dramatizing, the children grasp not words alone, but ideas; and they feel as well as understand. Having dramatized a story, they are in condition to read it with expression, which means with understanding and with feeling. On the other hand, having really read a selection suitable for dramatization, that is, having fully understood it and felt it, they are prepared to dramatize it. Dramatizing thus serves as a preparation for and a culmination of the best primary reading.

One emphatic caution will not be out of place. The teacher must not make the easy mistake of conducting her work as though the dramatic product of the children's efforts were the end sought. A good dramatization is, indeed, very entertaining to spectators. But the entertainment of spectators is not the purpose; the purpose of dramatizing is the benefit of the participants, the children. That the children may get the most benefit from dramatizing, all should take part. If any are to take part more prominently or more frequently than others, they should be those who have the least talent for the exercise, for such are probably the ones most in need of its benefits.

6. Advantages of dramatizing

7. The dramatic product not the end sought

Perhaps it is superfluous to suggest that this does not mean that the teacher should divide up the time and the parts mechanically, letting each child take his turn in regular order. Quite the contrary. In starting dramatization in her school and in securing the participation of the right children under right conditions, the teacher must exercise the greatest tact, born of quick and sympathetic appreciation of the mental attitude of each child. She

8. Tact and
patience
necessary

must be careful not to make the diffident, retiring child self-conscious and awkward by requiring him to take part; even the formal suggestion that he take a part may unfit him to do so. The teacher must know how to wait patiently and watchfully for the time to come—as it surely will come—when such a child in self-forgetfulness will enter spontaneously into both the spirit and the action of the dramatization. The teacher must also know how to deal with the overforward, the “smart” child, the child who “knows too much,” who doesn’t enter into the play, but plays with the whole situation if he deigns to take part at all. This child, like his retiring antipode, is under no circumstances to be compelled to take part and to take part in the right spirit; that is something which the teacher cannot compel, and she will do well not to attempt it. The smart boy usually needs only to be quietly ignored. The time will soon come, under this treatment, when he, too, in self-forgetfulness will be eager to take part in the right spirit. Any teacher will always find in her class a sufficient number of

average, normal children, who will be ready to enter into and to carry out the plays with her. When the exceptional children finally come into the play spontaneously, she can easily arrange that they take part sufficiently often to make up for any opportunities that they may have lost.

Under no circumstances should the teacher seek to secure a finished and smooth production by dramatizing the same thing over and over with the same parts taken by the same children each time. It is well to repeat a dramatization, but it should usually be with different participants or with changed parts. Let there be a wholesome rivalry, as there should be in reading, to see which can interpret and render a part best.

9. A finished production not desirable

5. Objects and Objective Teaching

Many teachers of beginners in reading are accustomed to surround themselves with a great variety of objects, trying to present to the child the objective representation of every written or printed word. These objects may serve an excellent purpose, or they may be chiefly a hindrance; at most, their profitable use is limited. We read not with objects but with ideas.

If a child has never seen nor had immediate experience of a given object, he can have no adequate idea of that object. Also a non-English-speaking child may have a clear idea of a certain object, but as he does not know the spoken English word which

1. Elementary objective work

stands for that object, the teacher unaided has no ready and sure means of producing in his mind the desired idea. With children of these types, objects should certainly be used when possible; pictures are the best substitutes for objects.

The subject-matter of the Aldine Readers, the Primer, the First and Second books, is of a character such as most English-speaking children have experienced on entering school. In fact, the ideas presented have been selected with great care as ideas which are among the earliest acquired and most frequently used by little children. Such ideas as may prove to be foreign to any children should be objectively presented.

The argument here is not in opposition to the use of objects and objective teaching in the first steps in reading. Quite the contrary; objective work, of the right kind, can profitably be carried much farther than it usually is. We wish merely to point out clearly the value and the limits of value of a certain customary kind of objective teaching. The mere presentation of objects and the placing of those objects in certain simple relations is a first important step in objective teaching. This step should be taken in the schoolroom, if it has not already been taken outside. But when this step, which is only a first step, has been taken, whether within or without the school, advance should be made. The character of this advance has already been fully described under *Pictures, Stories, and Dramatizing*. These ex-

2. Ad-
vanced ob-
jective
work

ercises, in the development of which they are capable, represent a type of objective teaching as far in advance of the conventional elementary use of objects as connected, complete discourse is in advance of the words which compose it.

The "action sentences" and the sentences for "silent reading" which occur frequently in the Primer are entirely objective in their purpose. Indeed, in the broadest sense, all primary reading should be objective, progressively objective.

6. Sight Words

The vocabulary of the Primer consists of sight words, most of which the children acquire through the medium of the rhyme, as already explained. A considerable portion of the words used in the early part of the First Reader are also sight words, and the majority of these are learned in rhymes.

These sight words, quickly acquired, enable the child really to read from the first. But they are to serve, almost every one of them, a further purpose. Through them the child is to master hundreds of other words, and eventually all words. These first words, learned one by one, are the keys to the whole printed language. But that the child may use them as such he must know them perfectly.

1. Sight
words are
keys

To give the child perfect acquaintance with every one of these early sight words, to enable him to recognize each

one instantly, there are many varied and interesting exercises suggested in subsequent chapters. Some of these exercises require the use of cards. Each card contains a word both in script and in print, both forms on the same side of the card, one form directly under the other. Experience has shown that the presentation of the script and printed forms of a word together do not confuse the child; they facilitate his recognition of either form with equal readiness.

7. Phonics

The term "phonics," or "phonetics," used in a discussion of primary reading, doubtless suggests at once, to many minds, an array of diacritical marks, which make a page of simple English look to the uninitiated like an unknown language. So persistently does this phantom intrude itself, that it is in danger of obscuring for the teacher the real facts and problems of phonics in their simplicity, just as the practical mastery of these facts and problems is rendered difficult for the child by the marks themselves.

The phonetic facts are exceedingly simple. The basis of our spoken language is a certain number of elementary sounds. One or more of these sounds make up each spoken word. Our written language consists of symbols which represent the elementary sounds. As the elementary sounds are combined into spoken

words, so the simple symbols are combined into written words.

The problem of learning to read is also simple—to state and comprehend. It consists in associating the elementary sounds of the spoken language, which is already familiar to English-speaking children, with the symbols which represent those sounds, so that when a symbol, or series of symbols, is seen, they at once suggest their corresponding sound or sounds.

3. The simplicity of the problem of learning to read

The practical difficulties, which are not inconsiderable, arise from the facts that some of the elementary sounds are represented sometimes by one symbol, sometimes by another, as long *a* in *fate* and *eight*; that some of the symbols are used, on occasion, to represent several different sounds, as *a* in *pale*, *pat*, *pair*, *part*, etc.; and, finally, that certain symbols are frequently used when they represent no sound at all, as *igh* in *eight*, *u* in *four*.

4. The source of practical difficulties

It is with the hope of overcoming these difficulties for the child that the aid of diacritical marks is often invoked. Unfortunately, these marks, promising much, prove to be deceptive assistants; they conceal instead of helping to overcome the difficulties and they bring other difficulties of their own.

5. Diacritical marks are deceptive aids

A critique, or even a mention of diacritical marks, may seem out of place here, inasmuch as the method of reading which is being explained makes no use of such marks.

And so it would be, were it not for the fact that many
6. Why teachers have been trained to place more or less
diacritical marks are reliance on marks, and the further fact that a clear
mentioned understanding of the real effect of their use will
here prepare the way for a better comprehension of the
problem before us and the simple means that we have of
solving it, which has been proved so much more effective
than any system of marks.

To state the matter briefly, diacritical marks are means
of indicating to the child which of two or more possible
sounds a given letter or letters represent; they are also used
to indicate that no sound at all is to be associated with a
certain letter or letters. That is, diacritical marks are a
means of telling the child how to pronounce a word; in this
they take the place of the teacher who tells the child how
to pronounce a "sight word." But diacritical marks, in-
7. Wherein stead of indicating the pronunciation of the word
diacritical as a whole, as the teacher does with the "sight
marks aid. word," indicate the elementary sounds which the
letters of the word represent. Herein lies the advantage of
the use of diacritical marks over a continuation of the pure
"word" method; they lead at once to the analysis of the
spoken word into its elementary sounds and of the written
word into the symbols which represent those sounds.

And with this analysis the value of the diacritical mark
for the child learning to read ends; in fact, beyond this
point, it is relatively a hindrance to him. What the
child needs now is to form the habit of pronouncing

a letter or a combination of letters in a certain way—the habit of pronouncing a letter or a certain combination of letters in the way that he has pronounced that letter or that combination of letters before. Only thus can he acquire the ability of reading independently.

8. The habit of pronunciation must be formed

Now, obviously, the most direct way for the child to form that habit is to observe how the letter or combination of letters is pronounced in one place and then to pronounce them in the same way in another place, thus constantly making use of whatever knowledge of pronunciation he has. To illustrate: when the child who has learned the sounds of the consonants also learns to pronounce the word *can*, he has only to apply this knowledge in order to pronounce scores of words and syllables composed of a consonant and *an*; when he has added to his vocabulary the word *pain*, scores of other words and syllables composed of a consonant and *ain* are within his power.

9. The direct way to form the habit of pronunciation

Diacritical marks, unfortunately, instead of telling the child to pronounce this letter or this combination of letters as he pronounced it on some other occasion, thus throwing him back upon his own resources and compelling him to help himself, simply tell him, without any reference to what he already knows, how to pronounce the letter or combination of letters, and they continue to tell him the same thing every time he comes upon this letter or combination of letters.

10. What diacritical marks do

From the child's standpoint the effect of diacritical marks is this. His attention is directed to the mark, he is led to rely on that for guidance in pronunciation, and just to the extent that he does so rely does he fail to use the power which his previous experience gives him. Remove this artificial and arbitrary aid at any time, confront the child with an ordinary page of unmarked matter, and he is helpless just to the extent that he has been compelled to rely on marks.

11. Diacritical marks make the pupil weak instead of strong

But, one may fairly interpose, children do learn to read with the use of diacritical marks, and they become able in time to read without the guidance of marks. Very true; children also learn to read by the word method; and they used to learn to read by the alphabetic method, as they still do in some places; and some children learn to read without any method. But—and this is the point of vital importance—by whatever method or lack of method children acquire the power of reading, this power consists in the habit of pronouncing given letters and combinations of letters in the same way under the same conditions. Whenever we come upon the combinations *in, it, an, ine, ite, ane*, we do not hesitate an instant about the proper pronunciation, nor do we feel the need of the guidance of diacritical marks; we simply pronounce these combinations of letters as we have been accustomed to pronounce them.

12. Children form the habit of pronunciation in spite of marks, not because of them

Now, how is this simple but necessary habit formed? Usually indirectly, incidentally, unconsciously, as a result of long practice in reading. Such is certainly the process of its formation when the child is taught to rely on the help of diacritical marks; and even more slowly and indirectly is this habit formed when a pure word method is used.

A clear comprehension of the facts and conditions, as we now have them before us, warrants the theory that a method which attacks the problem consciously and directly, a method which teaches the child to rely at every step upon himself and his experience and not upon any artificial aid, a method, in short, which trains the child to do from the first intelligently what he otherwise learns to do blindly after a long time, will be a great gain. It will give the child a much quicker and surer mastery over the written language; but more than that, and perhaps of even more importance in the long run, it will give him incidentally a systematic course of training in self-reliance, in self-help, in the practical application on occasion of any usable knowledge that he may possess.

13. The advantage of a method that fosters the direct formation of the pronunciation habit

But however well founded a theory may seem to be, its soundness is fully demonstrated only by practice and the results of practice. The theory here formulated has stood the test of years of practice in scores of schoolrooms; in fact, it is but truth to say that the theory grew gradually out of practice, quite as truly as was the practice guided by the theory.

The essential features of this method, satisfying sound theory and proved by long experience, will be briefly described in the following three sections; the details of its application are fully explained in subsequent chapters.

8. Consonants

As already observed in the discussion of *Phonics*, the whole real difficulty in this subject arises from the fact that each of the elementary sounds is not uniformly represented by one and the same symbol, that each symbol

1. The constancy of sound values does not uniformly represent one and the same sound. Yet there are sound values attaching to letters and groups of letters with such constancy that, as we have already pointed out, indispensable habits of pronunciation are formed, even under methods of instruction which tend to hinder rather than to facilitate the formation of such habits.

In promoting the formation of these habits, children are early taught to associate with the following consonants the sounds which they represent: *b, c* (hard), *d, f, g* (hard), *h, j, k, l, m, n, p, qu, r, s* (sharp), *t, v, w, y, ch* (as in *child*), *sh, th* (as in *this*), and *wh*. In the case of those consonants which represent more than one sound, that sound is chosen for this early teaching which occurs most frequently in the child's reading.

Nothing should be said to the children now about any other sounds sometimes attaching to some of these letters.

Their other sounds the children easily master, as experience amply proves, and in the same manner that they master the several sounds of the vowels, which will be explained in the proper place. The problem now is to make the child associate so firmly in his mind the sounds indicated above with their respective symbols that whenever a symbol is seen he thinks its sound instantly. To do this the letters with their sounds are analyzed from suitable sight words which the child has already learned. For instance, *r* with its sound is separated from *run*, *c* with its sound from *come*.

3. The mastery of consonant sounds

Consonant cards are used, one for each sound, to drill the pupils in associating instantly the sound with its symbol. On one side of the card is the word from which the sound and its symbol were analyzed, with the symbol repeated, thus:—

4. The use of consonant cards

r u n
r

On the other side of the card is the symbol alone, but in two forms, the capital and the small letter, the former under the latter, thus:—

R
r

After the analysis, this latter side of the card is used for the drill. But if a pupil fails to give the right sound, or

if he is unable to give any sound, at sight of the letter, the card is reversed for him, and he quickly gets the right sound from the word.

It is of the utmost importance that the pupil get just the right sound of every consonant at the outset; the drill only intensifies and makes more difficult to correct later any inaccuracy of enunciation. To make sure of each pupil's pronunciation the teacher should carefully

5. Correct pronunciation required test each one alone, not only listening to the sound as he gives it, but observing the position and movements of his lips, teeth, and tongue. It is often necessary to show the child how to place and to move these vocal organs in the production of a given sound. This the teacher can do by herself producing the sound very distinctly, at the same time pointing out to the pupil the position of the vocal organs in making the sound. The pupil then imitates by using his vocal organs in the same way.

The drill should be rapid and snappy. As in all drill work that has an automatic result for its object, which result depends upon attention and repetition, much more is accomplished with a class in a given time by having much concert work. In this case to secure effective concert work, the teacher should hold her pack of

6. How to secure effective concert drill cards directly in front of her, nearly on a level with her face, the sides of the cards containing only the consonants toward the children. She then takes cards, rapidly, one at a time from the back of the pack

and places them in front, the children giving the sound of each. In this process the cards are not turned over; the teacher does not need to see the side of the card exposed to the children, as she can see from the other side, which is facing her while the card is on the back of the pack, what symbol the card contains.

In this concert drill every child's undivided attention should be focused on the cards, and all children should give the sound together. To secure this result a simple device should be followed which prevents one or two of the quicker pupils becoming leaders and the others dragging along as followers. This device consists in holding each card an instant at the right of the pack, during which pause every pupil prepares to answer; when the card is placed quickly on the front of the pack all give the sound together. The teacher must rigidly insist that no one give the sound until she gives the signal for it, which is the movement of the card to the left placing it in front of the pack. Of course there should be enough individual drill to insure that every child is getting the correct sounds and the desired facility.

Drills on the consonants should be daily until they are thoroughly learned; thoroughness means ability to produce the correct sound instantly whenever and wherever the symbol is seen. Details of the method and the order of taking up the consonants will be given in subsequent chapters.

7. An effective device

8. What thoroughness means

9. Vowels and Type Words

As the sound which each vowel represents on any occasion is determined by the relation in which the vowel stands to other letters, vowels are treated only in the combinations in which they actually occur. That is, the children are taught to associate no one sound with each vowel, as they do with each consonant, but they are taught to associate the appropriate sounds with fixed and frequently occurring groups of letters containing one or more vowels.

1. The treatment of vowels

Work with the vowel combinations is begun as soon as the consonants have been mastered, as described in the last section. The child is taught to analyze the sight words which he has learned and which he is learning daily and by their aid to master hundreds and thousands of new words. For example, he has learned the word *will*; when he comes to the word *hill* in his reading, he already has the knowledge, if he can apply it, that will enable him to master *hill*. The teacher helps him to make this application of his knowledge by writing the familiar word for him on the board, slightly separating the *w* from the rest of the word, and the new word directly under it, thus:—

w ill
h ill

He already knows the consonants, and he at once perceives that the *ill* of the second word is exactly like the *ill* of the first. He pronounces the first; he cannot fail to pronounce

the second. He has thus taken the first conscious step in the formation of the habit of pronouncing the same combination of letters in the same way. Further steps are taken when, with *ill* as a basis and with the use of his knowledge of the consonant sounds, he masters the words, *bill, chill, drill, fill, frill, gill, grill, kill, mill, pill, quill, rill*, etc.

2. The first step in forming the pronunciation habit

Every other sight word that the child has learned or may learn is made to do service in a similar way. If the child knows the word *may*, he has the power to master the whole *-ay* series: *bay, bray, day, dray, fay, gay, gray, hay, jay, lay, pay, play*, etc. All the help he needs, and all that he should receive, is help to enable him to apply his knowledge, to compare the new with the old. This help is best given by placing the words together, the new under the old,

may
pay
lay, etc.

3. The only help needed

A word which is made to serve as a basis of acquiring other words of the same "series" or "family" is called, for convenience, a "type word." As soon as words begin to be studied in this way drill is begun with the Phonic Chart as directed in detail in following chapters. Every new word which arises the child should master through a "type word" if he has one in his vocabulary. If he has no type word, then the new word, learned as a sight word, will thereafter serve as a type word.

4. "Type words" and their use

The constant use of all the knowledge that the child has of consonant sounds — and that should be perfect — and of vowel combinations, as he has learned them in sight words, cannot be too rigidly insisted upon. In every case in which the child knows the elements — the combinations of letters and their sounds — of which a new word is made up, he must use his knowledge in mastering the new word. If he is not able to do this unaided, as he will not be at first, the aid should take the form of assistance, as already illustrated, in applying his knowledge; and no other aid whatever should be given.

5. The pupil makes constant use of his growing knowledge

This method at first seems slow. It is relatively slow; it would be easier and quicker for the time being to tell the child the new word outright, or to mark it for him diacritically. But let us not overlook the effect of the work which we are making the pupil do. We are helping him to form and to form very rapidly, as experience has proved, a necessary habit which he otherwise acquires but slowly, that of observing carefully and pronouncing the elements of new words as he pronounced the same elements in old words. We are not telling the pupil how to pronounce the word before him merely, we are preparing him to pronounce dozens and scores of words and syllables which contain the same elements as the word in question.

6. The effect of this work

This method rigidly followed, slow at first, soon develops into the quickest and surest method. The habit which the

pupil rapidly forms of relying on himself, on his own knowledge, soon begins to relieve the teacher. The self-confidence which the feeling of power inspires in the pupil is of inestimable value; he knows that he can read, and read without help. He doesn't want help; he wants to dig out every new word for himself. The independent reading at their seats and in their homes, which children delight to do after a few months of this training in self-help, first with the rhyme and later with the consonants and type words, can scarcely be credited by one who has not seen it.

7. The pupil learns to rely on himself

But there are a few more or less plausible objections or queries that may be raised at this point. The habit of always pronouncing a given vowel combination in the same way is not a safe guide; for the pronunciation of vowels and vowel combinations varies. For instance, note the sound value of *-ow* in *cow* and *show* and again in *shower*; of *-owl* in *bowl* and *growl*; of *-oll* in *roll* and *doll*; of *-ive* in *hive* and *give*; of *-ear* in *near* and *bear*; of *-eak* in *weak* and *break*; of *-ead* in *head* and *bead*. The reply to this objection is that the child has within himself the power to determine the correct sound in such doubtful cases.

8. A possibility of mistake

Suppose the child who has learned the sight words *head* and *bead* has to read this sentence: *I will read you a story about bread*. It is quite possible that he would mispronounce both *read* and *bread*. But he can correct himself. What he reads must "make sense"; he must understand

it. If he mispronounces either of these words, the sentence will be without meaning for him. He tries again, applying another pronunciation of *ead* which he knows; then he reads the sentence, and he knows that he reads it for he understands it. Children are taught from the very first rhyme that they must understand what they read.

This kind of test which the child thus applies to his reading is not mere guessing on his part; it is an act of sound intelligence. The child is thinking; he is bringing his knowledge and power to bear on the problem before him. He is being trained in something more than the mere pronunciation of a word.

Had the child in this instance been guided by diacritical marks, he might indeed have pronounced the words of the sentence correctly the first time; he might also not have read the sentence, not have understood it; and there would have been nothing to indicate to the teacher that he was reading only words. But in the method we are describing, this measure of immediate uncertainty about the correct pronunciation of some words, so far from being a hindrance to the child's independent reading, is made a valuable test and stimulus of intelligent reading. As every keenly observant teacher knows, there is a constant tendency on the part of children to read words to the neglect of ideas. Any method which focuses attention on the words fosters this tendency; any method which compels the pupil to direct his attention to ideas opposes it.

But, to pursue still farther possible objections to this method of determining the correct pronunciation of words, suppose the child about to read the sentence proposed above knows the sound of *-ead* only as it occurs in *head*; he will probably pronounce *bread* correctly, but will mispronounce *read*. Can he then correct himself? Often; the consonants and the context are frequently enough to enable the child who is accustomed to try to understand what he reads, especially if he has had the experience of a few months, to get out a word like this correctly. If he cannot do this, he is given the pronunciation of *read*, and it becomes a type word. Thenceforth, aided by his understanding, the child is prepared to determine the correct pronunciation of *lead*, *leader*, *dead*, *dread*, *mead*, *meadow*, *bead*, *plead*, *tread*, *steady*, etc.

12. A second objection and the answer

But what happens if the child does not know the spoken form of a word which he is trying to read? What means has he then of determining whether a pronunciation which he may give is correct or not? No means, and he ought to have none. If he doesn't know what he is reading about, if he has not the elementary ideas for which the words before him stand, that fact ought to be revealed, and the more strikingly it is revealed the better. What the child needs under these circumstances, first of all, is not a word, but an idea. Any assistance or any method that enables him to get the word without the idea which the word represents is pernicious.

13. A third objection answered

By the method which we are describing the child is

learning to do from the first what he must eventually do if he becomes an intelligent reader; he is learning to guide himself by the context, by the meaning. The child is learn-

ing to do just what you do when you meet words that are new to you. Possibly *sulphocyanogen* and *hydrosulphocyanic* are such words in the sentence; *Sulphocyanogen with hydrogen forms hydrosulphocyanic acid.*

14. How do you read new words? Can you read this sentence? Are you sure about the pronunciation of *sulphocyanogen* and *hydrosulphocyanic*? To one long familiar with the printed language these words present no great difficulties of pronunciation, yet you may well be in doubt on some points, like the sound of *g*, also of *c*, unless you know the rule about the sound of *c* before *y*.

Now, if you are a student of chemistry and these words are in your spoken vocabulary, you determine their correct pronunciation readily and with confidence; you read the sentence. On the other hand, if these terms are not in your spoken vocabulary, if you have no idea about the things for which the words stand, you do not read the sentence and you remain in doubt about the pronunciation.

To resolve your difficulty you resort to the dictionary.

If you want only to pronounce words in reading, you quickly get from the dictionary the help you

15. How the dictionary helps need. But it is interesting to note that the dictionary, though using constantly diacritical marks, does not rely on them alone to indicate to you correct pronunciation; at the bottom of every page are

little familiar words in which the diacritically marked letters are pronounced in the same way as in the words above whose pronunciation you wish to know.

If you are not satisfied with words alone, but insist on reading ideas, you study the definitions of the words. This may suffice; but in order to enable yourself really to read the sentence proposed, you will probably need to work in a chemical laboratory.

A further objection to this treatment of phonics, as we are describing it, may be conceived. It may appear that, notwithstanding the fact that the child masters hundreds and thousands of common regularly spelled words, through their similarity to a few score type words, still not sufficient use is made of the phonetic idea. As the key to each series a type word has to be learned as a sight word; there are also some hundreds of other words which are so irregular that they have to be learned each one by itself as a sight word. Why should not most or all of these sight words be mastered in some way by phonics? The answer is that these words are mastered phonetically to a large and, as the child advances, to an increasing extent. As the child gets a little insight into the phonetic idea he ceases to learn words purely as sight words in the sense that the words which he learned through his first rhymes were sight words; he always applies to the mastery of a new word such knowledge as he has, be that word regular or irregular, a member of a series to which he has a key word, or the first word of

16. How far
phonics are
used

that particular form which he has ever seen. Now the child is always able to apply his knowledge of the consonants and their sounds ; with increasing experience with vowel sounds and practice in determining pronunciation by the context, he grows rapidly in ability to master entirely new words, words not similar in form to any which he has previously learned.

But a briefer and more pointed answer to the suggestion of incompleteness in this scheme of phonics is that we are not teaching a system of phonics ; we are teaching children to read.

17. Teaching reading not a system of phonics

10. New Words

The general process by which the pupil acquires a reading vocabulary, first by learning sight words, largely through the medium of rhymes, and later by applying principles of phonics, has already been described. Let us

now, from a little different standpoint, look at the principles which are to guide the teacher in the treatment of new words which arise after the pupil has a vocabulary of a hundred or more sight words, after he has mastered the consonants and their sounds, and after he has begun work on the Phonic Chart.

The most fundamental principles of all are never to do for the child what he can do for himself ; and, correlatively, always to help the child to help himself. The application of these principles is this : A child fails to recognize a word. Is it a word which he has already had

1. The treatment of new words

as a sight word? If so, let him go back to the rhyme or story in which he learned it. Is it a "series" word which he has already had, like *save*? Let him get the clew through some other word of the series, like *gave*, which he knows. Is it a word which he has never had, but which is made up of elements which he knows, say *meat*? Help him to recognize and put together the known elements, perhaps through comparison with the familiar word *eat*. Is it an easy and regular word, but the first one of its series which the pupil has seen, such as *grow*? Let the pupil pronounce the initial consonants *gr*, which he knows, and give him what help he needs with the rest; merely covering the *w*, better than drawing a line through it, will usually suffice, especially when the child is guiding himself by the sense. Is it both a new and irregular, difficult word, like *through*? In such a case it is often better for the teacher to sound at once the part of the word which the child does not know, *-ough*, drawing a line under it; the child must then prefix the sound of the letters which he does know, *thr-*, thus giving the whole word. The word as a whole should then be pronounced very distinctly and slowly, first by the teacher, if the pupil has not already got just the right sound.

2. The most
funda-
mental
principles
of all

A new word which presents any considerable difficulty should be pronounced by the child several times before leaving it. This should be done thoughtfully, attentively, not mechanically. To secure this thoughtful pronuncia-

tion, the word should be used in several short sentences, as, "I can see through the window;" "I have read through the lesson;" "I have walked through the hall." Requiring pupils always to repeat new words several times in succession, as *through, through, through, through*, is an exercise, at best, of doubtful value; and it usually degenerates into a quite thoughtless repetition.

To assist her pupils intelligently in this way, it is obvious that the teacher must always have clearly in mind just what she can fairly expect her pupils to know; she must also be quick and skillful in bringing before them something that they already know through which they may master the unknown.

4. How the teacher assists

It is always possible for the teacher to determine at any point, by reference to the vocabularies at the back of the books, just what words her pupils have used in reading in the Primer, the First and the Second Reader. Also the type words available as an aid to the pupils in pronouncing the new words in any lesson of the First or Second Reader are given in parentheses over the words preceding each lesson.

This constant need of using knowledge over and over in acquiring more, emphasizes the necessity of thoroughness, that what the child has once learned may be available and usable whenever he requires it.

There is one caution which is not out of place here. The effort to make the pupil help himself in making out

new words should be intelligent. If he has not the definite knowledge which he can apply, which you can help him to apply to the mastery of the new word, do not keep him merely guessing at the word vaguely and at random. Above all things do not pass such a word from **5. A** one pupil to another and another requiring each **caution** one to "try it." Such a practice, all too common, is most pernicious. No pupil has gained anything from his effort, for he has not been working intelligently; much time has been consumed; and worse than the loss of time, every pupil has listened to many mispronunciations. The course for the teacher to pursue in such a case as this is to pronounce the word, after some pupil has contributed whatever little part he knows—to pronounce it and to have it repeated by the pupils several times.

11. Drill

In our desire to make intelligent and independent readers of our pupils as quickly as possible, we must not overlook the fact that there is a considerable amount of mechanism involved in reading, and that, in order to have good reading, this mechanism must be nearly or quite unconscious.

1. Mechanism must be unconscious

Now, an acquired mechanism of the kind required in reading is made unconscious, not by trying to ignore its existence, but by mastering it so thoroughly that it demands no direct attention. Such perfect mastery is most quickly and economically achieved by devoting at times the undivided at-

2. How mechanism is made unconscious

tention and effort to the process to be acquired. This is drill.

The principal things that need to be drilled as a basis for fluent and intelligent reading are sight words, so that the pupil will recognize them instantly on sight; the consonants, so that the pupil can sound them accurately and unhesitatingly on all occasions; the series or families of words, so that the pupil will become accustomed to pronounce the same vowel combinations in the same way; the analysis and attentive pronunciation of words with distinct articulation; the pronunciation of two or more consonants in combination; and the mastery of new words by the application of knowledge and principles already learned. Drill in these things, the details of which are explained in the proper places, should be given in exercises distinct from the reading lesson proper.

3. The principal things to be drilled

12. Reading

That the oral reading exercise may be a success, the pupils should be prepared for it, as indicated in the last section. This does not mean that reading must wait until all the mechanism of reading has been made automatic by drill; real reading should begin the first day of school and continue daily without interruption. It means that the peculiar difficulties of each lesson, chiefly new words and unknown ideas, should be anticipated and overcome in an exercise preceding the reading

1. Preparation for reading

proper. Sometimes this preparatory exercise may be a drill exercise, pure and simple; but more often, especially as the reading becomes more advanced after leaving the Primer, it should take the form of a preliminary study of the lesson to be read.

With the mechanical difficulties largely overcome in advance, the pupil's mind is free to read ideas, and not mere words. What does it mean to read ideas? **2. What**
It means actively to think the thoughts and **real read-
ing means**
really to feel the emotions represented by the words, the sentences, the paragraphs, and the whole story read.

This practical definition of reading will bear analysis. It implies that there are thoughts and emotions represented not merely by words, but also by sentences, and still further by paragraphs, and finally by the whole story. That this implication is absolutely true to fact, a little study and reflection must convince any one.

The frequent failure on the part of the teacher to grasp fully and to carry out completely this conception of reading, results in the acceptance of many an exercise as real reading—and that, too, in grades far beyond the primary—which are but slightly better than the mere calling of words.

Beyond the calling of words, which is not reading at all, it will serve our purpose here to distinguish four degrees, or stages in reading, the first **3. Four de-
grees of
reading**
three of which are abundantly exemplified in practice, but only the fourth is true, adequate reading.

In the first and lowest of these stages the reader understands, in a measure at least, every word, forms in his mind the idea which corresponds to the reality for which each word stands, and yet he fails to read the sentence which the words compose. He does not conceive the larger thought which should grow out of the individual ideas which the separate words represent.

When a child pronounces each word by itself as though it had no connection with any other word, often with a long pause between successive words, though sometimes, when more fluent, calling the words rapidly enough, but with a certain jerky, disconnected inflection, he is usually, at best, reading only unconnected ideas. As he fails in his voice to synthesize the several words into one sentence, so he fails in his mind to synthesize the several ideas into one complete thought. And it is usually true that his failure to think the ideas together is due to his failure to read the words together into a connected whole.

This kind of reading is not natural, is not characteristic either of the child mind or of child speech; it is an artificial product, the result of poor teaching. The child has been taught at first and later allowed to focus his attention on individual words and individual ideas. He has learned words unconnectedly; he reads sentences as though they were nothing more than horizontal rows of words.

4. Reading
uncon-
nected
ideas

5. Why
ideas are
not con-
nected

6. The ori-
gin of the
habit

This habit is strengthened, and sometimes formed, by requiring or allowing children to read aloud matter rather difficult for them without first having read it to themselves. It requires so much attention and effort to master each word as they come to it, that none is left for the mastery of the thought as a whole.

To prevent the formation of this habit is easy; to overcome it, when once it is well established, is difficult. The precautions or measures to be adopted for either purpose are the same. First of all, the teacher must not forget for one moment that back of the sentence is a thought, just as back of each word is an idea. While she makes sure that the child understands the ideas, she must also make sure that he forms and grasps the thought.

7. How to
avoid or
break the
habit

Used as directed, the rhymes give the pupil the right start. Through them he gets the thought made up of ideas; by means of them, he expresses that thought through sentences composed of words.

8. Direct
attention to
the thought

To insure the continuance of these processes of thought-getting and thought-expressing, the pupil should be aided by questions which direct his attention to the thought, and by readings which bring out the thought. Get the child to think the thought and he will express it in his reading; get him to read the words as they should be read, and he will grasp the thought. The phrase drills suggested and described elsewhere help to overcome any tendency to word by word reading which the beginners may be developing.

In the second reading stage the pupil grasps the thought of sentences, one at a time, but stops short of thinking sentence thoughts together into a larger whole. This kind of reading is exceedingly prevalent, especially in the first grade. And, unlike reading of the first stage, it will often

9. Reading seem to be very good reading. The individual
unconnected sentences may be given with excellent expression,
thoughts and the child may give evidence in other ways

that he grasps the thought of each sentence. A careful observer, however, readily detects the true character of this reading when the child tries to read sentences whose meaning and expression are especially dependent on the thoughts of preceding sentences. Questions, also, that call for an understanding not of a single sentence, but of a paragraph or group of sentences, are sure to reveal the limitations of the child's mental processes.

This kind of reading, like that of the first stage, is not a natural development of child-thought and child-expression; it is the product of instruction. Too often
10. How the the reading matter of the first grade encourages
habit is this kind of reading; indeed it scarcely makes
formed possible any better reading. It presents no thoughts higher than unconnected sentence-thoughts. There is no continuity, no progress of thought from sentence to sentence. The sentences are unconnected, and might be read in any order as well as in the order given.

The material presented in the Aldine Readers, even in the Primer and the First Reader, will be found not of this

kind. Back of even the most simple group of sentences is a larger thought or picture in the development of which each sentence plays its part. Whether the pupils get these larger thoughts will depend entirely upon the way the teacher conducts the work.

First of all, the teacher must get and keep those larger thoughts in her own mind, as well as the subordinate thoughts out of which the larger ones grow. Then she must keep constantly before her as the object of the child's reading the thinking of those larger thoughts, considering the thoughts of the single sentences but means to the larger end. This conception and aim on the part of the teacher will serve as the best test of her methods, determining whether they lead naturally and inevitably to the end sought, or not.

In the light of this whole discussion it is easy to see that the practice of allowing each pupil to read but one sentence at a time, which is, unfortunately, almost universal among first-grade teachers, and only slightly less prevalent among second-grade teachers, fosters the formation of just the habit which we would avoid. If pupils are to think beyond single sentence-thoughts, if they are to think from thought to thought until they have developed a larger thought, they must read from sentence to sentence. They must be questioned and stimulated to talk about the larger thoughts, and not exclusively about the single-sentence thoughts.

But are children of the first grade capable of this? The

11. How to
avoid the
habit

12. Pupils
must read
sentences
connectedly

reason most frequently given by teachers for having their pupils read but one sentence at a time is that such little children are not able to read more. Before accepting this reason as a fact let us ask whether children on entering school are capable of understanding the story which the teacher tells introducing the first rhyme, or whether they can grasp only unconnected sentences of it; whether they are capable of reading the story which the pictures tell, or whether they can see only the different objects of the picture.

13. Pupils
are capable
of thinking
and reading
connectedly

The only real difference in these cases is what may be called a mechanical one. It requires time and experience for the children to become so familiar with the printed page that they can gather the thought as easily and as rapidly through that medium as they do through pictures and the spoken word. This mechanical difficulty must not be ignored. Where and while it exists it justifies and necessitates the reading of a single sentence by a pupil. But when, by study and by repeated reading, this mechanical difficulty is overcome for a paragraph or a connected group of sentences, that paragraph or group of sentences should be read entire by a single pupil. Only such reading will insure the reading of connected thoughts, the grasping of the larger thoughts, which we desire.

14. A me-
chanical
difficulty to
be overcome

Almost from the beginning, reviews should be read in connected sentences, a single pupil reading several, giving expression to show that he understands each sentence as but a part of the whole. During the first months it will

not be the first nor the second review that can be read successfully in this way; but the time will come, must come in the course of re-reading these early pages, when a pupil will be able to read several sentences connectedly in succession. Long before the middle of the first year, pupils should be regularly reading their first reviews in this connected way, and they should be beginning this practice with the advance reading. Before the end of the first year it should become customary for each pupil, even in the advance reading, to read several sentences, as many as required, in succession. To make this practice successful the reading matter must not be too difficult and the preparation for the reading must be adequate.

15. How reviews should be read

The third stage in reading is analogous to the second, and is developed in an analogous way. It consists in grasping more or less adequately the connected thought represented by single paragraphs, or even by small groups of paragraphs, but it fails to grasp the complete thought of an entire story, poem, or argument. This kind of reading will be found exemplified in all grades from the second to the high school. It is a product of conventional methods of instruction which direct the pupil's attention almost exclusively to parts, but seldom to the largest wholes. Pupils are required habitually to read a single paragraph, or a limited amount; they are questioned on a single paragraph; they "reproduce" a single paragraph. Whenever the ques-

16. Reading unconnected paragraphs

17. Origin of the habit

tioning or the reproduction is more extended, it involves merely a series of paragraphs, taken in succession; the effect is the same as though only one paragraph were considered.

There are many other even more pernicious practices in school reading which obscure its real purpose. They would not be mentioned here were they not so prevalent even in "our best schools." A lesson practices "begins where it was left off," which means not that the thought is taken up from the point to which it had been developed, but simply that the reading is begun on the page, at the paragraph and line at which it stopped at the last lesson. Pupils read brief passages one after another until the "time is up," when "books closed" and "books away" end the exercise. If the end of the selection is reached before the "time is up," the "next" reader begins the next selection without a pause, or he may be told to "turn back to the beginning"; it really makes little difference which he does under these conditions. Another simple and attractive method of determining the length of the exercise is to "read around the class once."

A pupil accustomed to this kind of instruction is often able to reproduce a long story step by step as it was read, giving equal emphasis to all details, but is quite helpless before the questions, What is it really all about? What is the gist, what is the point of it all? Why, indeed, should he know what it is all about? Why should he see any point to it? The points which

18. Even
more
pernicious
practices

19. The
pupil
misses the
point

have been kept most consistently and conspicuously before him are to "know the place" when he is called; to read his little assignment without "miscalling any words"; perhaps to "tell what he has just read." If his thought ever rises to the stage of grasping the whole of a story in its significance, it is no credit to his instruction. The best influence of that is to keep him entirely occupied with details, which are treated as though they were complete in themselves.

From the first reading lesson, day after day and year after year, attention has been devoted almost exclusively to details; first it was the word, then it was the sentence, finally it was the paragraph. These details have been treated as ends instead of means, as wholes instead of parts. The resultant effect on the pupil is just what we find, just what we might have predicted in the beginning.

20. Details treated as ends instead of means

All these details are important, all these details must be studied; but they are important and they are to be studied not in themselves alone, but as parts of larger wholes to which they belong. These larger wholes themselves must be grasped and mastered, not as a result of long years of training in reading, but from the very beginning — the first day and every day.

21. The place of details

The practical meaning of this, in a word, is that from the very outset we must teach our pupils to grasp the whole, as well as the parts, of everything they read. Indeed, they have not really read a selection until they have grasped it as a whole.

22. What must be done from the outset

This is not impossible, nor even especially difficult, if only the object is kept consistently before us, and suitable means are used to attain it.

In the low primary grades, where its attainment seems most difficult, we have many indirect aids. The teacher's story, the rhyme, the picture, and the dramatization, are all excellent means of stimulating and disciplining connected and continuous thought.

Throughout the grades "reproduction" exercises may be made most effective means of securing the end sought. As too often used, however, these profitable exercises only serve the more surely to bring use of "reproduction" about the results we deplore; they are made to consist in doing over again just what the pupil did in reading, and doing it in the same order and in the same way. The pupil merely repeats in order the detailed thoughts, often using almost or quite the words in which they were originally expressed.

Pupils must be trained to reproduce, stretching the conventional meaning of this term, whatever may be called for, a single thought, a larger thought, or the whole; and they must be trained to reproduce these thoughts and the whole briefly, concisely, and in their own language. A brief reproduction, very much briefer than the original, if it is really a reproduction, of the essential thought of the original, is of much more value than an extended reproduction. It requires that the pupil really make the thought

his own, condense it, and put it into his own language. To reproduce in two minutes and in 250 words what has been read in a half hour and in 4000 words is an exercise whose disciplinary value is never exhausted.

The vast difference between real reading, and all exercises that merely resemble reading more or less remotely, is the difference between thinking and not thinking, between mental activity and mental passivity. It is absurd to say that your pupils are good readers but poor thinkers; such pupils never existed. You cannot make a child a good reader without at the same time making him a good thinker. Direct your efforts more to the child's thinking and less exclusively to the outward activities involved in reading and the desired results will be more surely and speedily attained.

25. Reading is thinking

13. Expression

In the last section we discussed reading from the standpoint of the mental processes involved; we tried to look inside the little reader's mind and see what goes on, and what ought to go on, there. We now turn our attention to those outward activities involved in oral reading, which are summed up under the term "expression."

Good expression in reading is a result of two things, thinking and imitation. The teacher who practically assumes that expression depends on only one of these, be that one which it may, will achieve no great success in teaching oral reading.

1. Expression the result of thinking and imitation

It would probably be hard to find a teacher who would

thoughtfully maintain that imitation alone will make really good readers, yet in practice many seem to depend upon imitation almost exclusively, and still more resort to this process frequently when only better thinking on the part of the child can produce the result desired. On the other hand, teachers are numerous who believe that if only the child can be made to think and to feel what he reads, appropriate expression will follow of itself. There is evidently need of a discriminating appreciation of the rôle which both thinking and imitation play in good reading.

Without thinking there can be no really good expression. In order to express appropriately what he reads, the child must actively think the thoughts and really feel the emotions which he is trying to express through spoken words. This mental state on the part of the reader is the foundation, the source, the substance, of his expression; it gives to his expression that ring of sincerity which cannot be produced by mere imitation.

Expression, as a fact, is natural, spontaneous; its form, however, is largely shaped by imitation, conscious or unconscious. The development of language is natural to the little child. On entering school he is master of a spoken vocabulary which he uses, more or less effectively, in expressing his thoughts and feelings. The words of his vocabulary, the manner of putting them together, he has acquired by imitating those about him. So, too, largely, but not entirely, has

2. The rôle
of thinking

3. The rôle
of imita-
tion

he acquired his habits of emphasis and inflection through imitation. His personal peculiarities of voice and manner give individuality to his expression. But as the child's vocabulary on entering school is limited, so are his habits of expression. Both vocabulary and expression will continue to develop through imitation. The teacher must not ignore this fact.

The child will imitate. The teacher is largely responsible for what he imitates, and the results. Without any model which is made to appeal to him consciously, the child imitates unconsciously the miscellaneous reading of his classmates. The result is always retrogression, never improvement in expression; the whole class 4. Models of expression required grades downward instead of upward. The teacher must keep consciously and constantly before her children strong models of good expression, of good reading. Only by a strong positive guidance which every pupil feels and to which he consciously responds can the teacher counteract and overcome the many negative but injurious influences to which the pupil is necessarily subject; only by such guidance can the teacher grade her class steadily upward.

When the pupil understands what he is reading, but fails to express it adequately, let the teacher show him how; let her bring out strongly, sometimes with exaggeration, the points which have been weak in the pupil's reading. The teacher reads thus, not that the pupil may merely imitate her voice mechanically, but for the purpose

of stimulating the pupil's thought and feeling, of making him fully realize what he only understood before, and letting him hear how another expresses the ideas and emotions represented on the printed page. The effect of frequent stimulating models from the teacher is not mechanical uniformity of expression; it cannot be that so long as each pupil really thinks and feels what he tries to express. The effect is rather an inspiration and a conscious effort on the part of every child to express what he reads as well as he can.

5. The effect of models

The teacher may often improve the expression of her pupils quite as much by reading something else, as by reading just what the pupils read. For instance, in dialogue, let the teacher take the part of one of the speakers, and the effect on the expression of the pupil who takes the part of the other may be marked. In poetry—the despair of so many teachers, the aversion of so many pupils—let the teacher read one line, the pupil the next, and so on alternately, and the effect both on the pupil's expression and attitude is marvelous. The teacher may alternate in this way, line by line, with the class reading in concert. If the stanzas are short, not over four lines, the alternation may be by stanzas.

6. The teacher need not read for the pupil

It is a great advantage to be able to suggest to a pupil the spirit in which a passage or selection should be rendered by referring him to a type with which he is familiar. Any selection or passage which the pupil has learned to

read well, and which involves the expression of feeling similar to that required by the passage or selection before him, will serve as a type. The mere question, How did you read such and such a story? or, How did such and such an one speak? is often enough to cause the pupil to improve his rendering a hundred per cent. It is another application of the principle of helping the pupil to use the knowledge or the power which he has.

7. Reference to types of expression

If the teacher is discriminating and judicious, she may at times hold up the reading of certain pupils, or certain features of their reading, as worthy of other pupils' emulation, each in his own way. This practice is stimulating to all concerned, but it should not be relied on exclusively to furnish sufficient models of good reading.

A generous and intelligent rivalry in reading a given passage with the best possible expression is often profitable. By this we do not mean to suggest the too common practice of requiring one pupil after another to "try" a passage which has not been satisfactorily rendered. The usual difficulty is that no one "tries" intelligently; each one varies the expression with the vague hope that the teacher may consider the variation an improvement. Finally some one is told to "read on," and no one is wiser for the several "trials," but all are, if possible, more uncertain than in the beginning about the suitable rendering of the passage. What is needed is a model, a standard, toward which each one can strive intelligently.

8. Intelligent rivalry in reading

While thought and feeling are indispensable to good expression, it is equally true that good expression is one of the best means of arousing the appropriate thought and feeling. The two, thought and expression, really cannot be separated in fact or in treatment. Dramatizing, which has already been discussed, is of equal aid to both. The teacher's story, live discussions with the pupils about the subject of their reading, intelligent reproduction, all are aids both to thought and expression.

But there is one condition which perhaps more than anything else conduces to good oral reading — a condition, which, strangely enough, is seldom supplied in the schoolroom. That condition is an audience, a hearer or hearers in whom the reader must try to arouse the thoughts and feelings represented by what he reads. It is so easy to supply that condition — there are always those present who might be an audience — yet the usual schoolroom routine effectually prevents its realization. The reader knows, if he thinks of the matter at all, that at best his classmates are listening and following his reading in their books that they may “keep the place” and see whether he miscalls any words. They have already read what he is reading, or if not, they are now getting their ideas from their books rather than from his reading. Thus, the one chief purpose which oral reading serves outside the schoolroom is almost wholly ruled out of the process of instruction and

9. Thought
and expres-
sion insepa-
rable

10. The
reader
lacks a real
audience

practice in that art. Because this necessary condition is absent, the one final test of good oral reading is seldom, if ever, applied in the schoolroom. That is the practical test which determines whether the reading does serve its true purpose; whether it does adequately convey to hearers the thoughts and emotions which the reader is trying to express.

Nothing could be easier than to change the schoolroom routine so as to give to the oral reading exercise its normal function, and, in so doing, apply to each reader a test of his performance. It is only necessary to let the reader read to his classmates, who listen with no books before them, something which they have not already read. The reader may, and usually should, thoroughly prepare what he is to read. This preparation he can make as part of his seat work.

Probably the chief reason why this exercise is not more employed is that pupil-readers are not able to hold the attention of their audience. But that is the very reason why the exercise should be employed. It is good both for the readers and the hearers. The one should learn to read effectively to an audience; the others should learn to listen effectively to a reader. Effective reading and effective listening can be learned only by much practice under conditions that compel the reader to read and the listener to listen effectively.

In an exercise such as suggested the hearers may be made to serve as critics in a way that will really

11. How an audience may be supplied

12. The advantage to reader and hearers

help the reader and help them. In general the extent to which the hearers are made to listen and understand is in itself a measure of the success of the reader's performance. But more specifically the hearers, as critics, should be trained to note and to tell what they have understood well, what they have felt thoroughly, and why they have so understood and felt; conversely, they should note and tell what they could not understand, and if possible, give the reason for their failure to understand. Criticism of this kind directs the attention of hearers and reader to something really vital. It is very different from that criticism which is trained to note nothing but miscalled words and failures in trivial mechanical details.

It is not intended to suggest that all school reading exercises should be of the kind described. But such exercises should have a growing place in the programme beginning by the end of the first year or early in the second. Care and judgment should be used in choosing what the pupil is to read. The selection should be short and interesting. The entire selection need not be read by a single pupil. The usual exercises should be considered in a way preparatory to this test exercise. They should serve, so far as possible, to overcome the weaknesses which a pupil has shown in really reading to his classmates.

CHAPTER II

BOOKS, CHARTS, AND OTHER MATERIALS

1. The Reading Chart and the First Books

THE Reading Chart, so called to distinguish it from the Phonic Chart, is used advantageously at the beginning in place of the Primer. With the Chart before them the teacher can readily control and direct the attention of the children to text or picture; all find and follow easily what is pointed out; children quickly learn to distinguish the words and follow the lines of the large type; references, which all can see, are easily made from story to rhyme.

1. Advantages of the Chart

The Chart does not relieve the teacher of the necessity of using the blackboard, but it does greatly lessen the amount of work that she would otherwise need to present in that way.

The first twenty-one pages of the Chart and the first fifty-five pages of the Primer cover the same work and are nearly the same. The rhymes and the vocabulary are identical; there is somewhat more reading matter in the Primer. When the above pages of the Chart have been covered, the Primer should be taken up, advance work on the Chart being suspended.

2. Beginning the Primer.

The children should now be started at the beginning

of the Primer. On account of their work on the Chart they will read the first fifty-five pages very readily. This familiarity with the first work in the book, due to the work with the Chart, is a great advantage, helping the child to become accustomed more easily than would otherwise be possible to the handling and use of the book.

The work will continue in the Primer until that is completed. The rhymes given in the Primer to be memorized, following those that were also given on the chart, should be placed on the blackboards, or better, on separate charts, and kept before the children for reference as long as needed.

When the Primer is completed, the children start on the First Reader. They should be given an easy introduction to this book, by going back to the Chart and completing that from the point where the work was suspended on going into the Primer. The last two rhymes of the Chart are identical with the first two rhymes in the First Reader, and the matter immediately following these rhymes is similar.

With most classes it is strongly advised that both Chart and Primer be used. But the work has been so arranged that it is possible to dispense with either the Chart or the Primer, not with both.

If the Primer is not used, work is continued in the Chart until that is completed. As already noted, the latter part of the Chart overlaps, so to speak, the first few pages of the First Reader. This overlapping facilitates the transition from

3. The
First
Reader

4. Advis-
able to use
both Chart
and Primer

5. When
the Primer
is not used

the Chart to the First Reader. Going directly from the Chart to the First Reader leaves no gap in the child's vocabulary. The advance in reading matter is well graded, but the difficulties increase more rapidly than they do in the Primer. When the Primer is used, the child not only gets considerable practice with easily graded reading, but he anticipates a large part of the vocabulary of the first part of the First Reader. Thus he is doubly prepared to take up that book.

Children who, on account of age or limited natural capacity, tend to advance slowly, ought by all means to take the Primer; children who advance rapidly and surely may safely omit it.

The Chart may be dispensed with. It is a great advantage, as already pointed out; but it contains nothing which is not contained in the Primer. If the Chart is not used, the Primer, of course, is followed from the beginning. The first part of the work, twenty pages at least, should be presented on the blackboard. Such presentation will supply in a measure the lack of the chart. It is strongly advised that the Chart be used with all classes.

6. When
the chart is
not used

2. Cards

There are two kinds of cards for class drill, "word" cards and "consonant" cards.

Of the word cards there are two sets. The small set contains all the words used on the Reading Chart;

the large set contains all the words used in the Primer.

1. Word cards The small set is used only when the Primer is not used; whenever the Primer is used, whether with the Reading Chart or not, the large set of word cards is used. Each word card contains one sight word, both in script and in print. For convenience the same word is printed on both sides of the card.

The consonant cards, twenty-three of them, contain the following consonants and combinations of consonants:

2. Consonant cards *b, c, d, f, g, h, j, k, l, m, n, p, qu, r, s, t, v, w, y, ch, sh, th, wh.* On one side of the card is the consonant alone in two forms, the capital and the small letter. On the other side is the word from which the consonant, forming the initial letter of the word, was learned; underneath the initial consonant of the word is the same consonant standing alone.

Both the word and the consonant cards are used in class drills for the purpose of perfecting the association of the appropriate spoken words and sounds with the written

3. How cards are used forms, so that the one will instantly suggest the other. In these drills much concert work can be done to advantage. The teacher holds her pack of cards directly in front of her about on a level with her face. She takes a card from the back of the pack and places it in front of the pack, without turning it over or around. As the same word or consonant is on both sides of the card she can see what that is as she takes the card from the back of the pack.

To make this concert work thoroughly successful, all pupils should give perfect attention. One or a few must not lead and the rest fall in behind in their responses; all should answer together as one voice. To secure such response, it should be understood that the teacher will hold the card still an instant beside the pack before placing it in front; when it moves to the front of the pack, all are to give the word or sound together. This slight pause enables the slower as well as the quicker ones to prepare to answer at the signal, the moving of the card to the front of the pack. This pause may be lengthened if pupils are just learning words, or if some are slow in their recognition.

4. Successful concert drills

This concert drill work should be quick and sharp. So conducted it is valuable as a mental gymnastic, as well as serving to produce the desired results in a fraction of the time required by individual drill. There should be sufficient individual drill to make sure that all pupils are really getting the words and sounds correctly.

The various other ways in which these cards, particularly the word cards, are used, are fully described in the detailed directions in subsequent chapters.

3. Rhyme Charts

Rhyme Charts for reference, each chart containing a single rhyme, are hung about the room within easy sight of the children. From these the children are able to find for themselves the words they may not recognize in their

reading, as described elsewhere. When a rhyme has been memorized, its separate chart should be hung on the wall, preferably low, within reach of the children, and allowed to remain there until every word in it is known so thoroughly, wherever it may be seen, that no child will need to refer to the rhyme. Then the rhyme chart may be removed. The rhymes may be written, or printed, and kept on the blackboard when, for any reason, it is not feasible to use the charts.

4. The Phonic Chart

The Phonic Chart comes into use immediately after the completion of the Reading Chart or the Primer and is used constantly throughout the remainder of the first year and during the second and third years. Consequently, as a matter of convenience, this chart is published in combination with the Reading Chart, and also separately. The combined Phonic and Reading Chart can best be used in the first year, the separate Phonic Chart in the second and third years. The Phonic Chart is reproduced page by page in this manual, Chapter XXIII.

The Phonic Chart contains one hundred and sixty-seven "series" or "families" of words, the words of each series containing the same vowel, or vowel combination, with the same sound. These words are so arranged in columns that the child readily recognizes the common sound elements and their representa-

1. When
the Phonic
Chart is
used

2. What the
Phonic Chart
contains

tion in all the words ; with these he combines the initial consonant sounds which he has learned by thorough drill. The pronunciation of the series of words is thus easy. Following these one hundred and sixty-seven series are thirty-three series of miscellaneous words, each series still based, however, on a common vowel with a uniform sound.

The words of this chart have been selected and arranged with great care. They not only serve the purpose of training in phonics ; they are all words representing simple ideas in common use by children. Most of them will be found already in the spoken vocabulary of the English-speaking child ; the rest of them are readily acquired. The chart contains altogether over two thousand different words, a fairly good-sized reading vocabulary. **3. Character and purpose of the Phonic Chart** But the primary purpose of this chart is not to furnish the child with a complete reading vocabulary ; it is to assist him in forming the habit of pronunciation — the habit of analyzing words and of associating certain sounds with certain letters and combinations of letters. This habit puts within the child's power a reading vocabulary practically limited only by his experience and understanding. Although the treatment of phonics in this chart is not complete, and is not intended to be complete, it has been found to be quite sufficient to serve its purpose ; trained with this chart and in other ways which this reading method provides, pupils do acquire the habit desired.

In subsequent chapters the order of taking up the

work with the Phonic Chart is indicated in detail. In general the regular series are taken up in about the order in which they are presented in the chart. Usually a series is taken up for the first time when its initial word or words occur in the regular reading lesson. The series is frequently reviewed. The reference numbers at the head of each column, indicating other series in which the same vowel and vowel sound occur, but in a different vowel combination, enable the teacher to make review drills very effective. As much and as varied practice as necessary can be quickly given with the same vowel. Finally, the miscellaneous series, Nos. 168 to 200, afford opportunity for testing the pupil's power to recognize and to give the elementary sounds in more difficult combinations.

4. Order of taking up the series In all work with this chart the teacher must insist on correct and distinct articulation. The series, furnishing as they do all possible combinations of consonant sounds with fixed vowel sounds, offer excellent material for practicing pupils in distinct enunciation. The separation of the initial consonant or consonants from the vowel or vowel combination helps the child to analyze the word into its elementary sounds and to give these distinctly. Where the separation of letters occurs, a slight pause, for the sake of distinctness, may be made in the pronunciation. This pause should be very slight and should be made only during the first practice with a series; thereafter the words of the series should be pronounced as they are in regular reading.

5. Distinct enunciation required

The habit of distorting words by over-analysis, emphasis, and separation of their elementary sounds is most pernicious. It is formed at the cost of much time and effort in separating sounds that belong together; it is overcome by the expenditure of still more time and effort on "blend" drills which the habit alone makes necessary. Pupils should be taught at all times to pronounce words correctly.

6. Words must not be distorted in pronunciation

A considerable amount of concert work, after the teacher has made sure that all pupils are giving the correct sounds, may be employed to advantage. The teacher should use a pointer to indicate the words to be pronounced. The pupils should become able to give any word in the series without hesitation. They should also be practiced in "skipping" freely from one series to another on the same page of the chart; that is, within series on which they have already been separately practiced. In this concert work the teacher should keep pupils together in their answers, not allowing one or a few to lead and the others to follow. This may readily be done by insisting that the word be given immediately when the pointer is removed from the word, not when the pointer first touches it. While the pointer rests on a word, a length of time of course always very brief but to be varied according to the requirements of the class, all pupils must determine what the word is and so be ready to give it instantly at the signal, which is the removal of the pointer.

7. Concert work with the Phonic Chart

The series of the chart should not serve merely for drill in phonics. Pupils should use the words in sentences. There will be very few words that some child in the class will not be able to use correctly. At first this can be only oral; but by the second year sentences may be written. This makes a good language exercise. By requiring pupils to use the words, the teacher readily learns which words are not in the children's spoken vocabulary.

If the idea which the word represents is foreign to the children, the teacher should help them to get the idea by objects, pictures, descriptions, or such means as can be used most effectively. Thus, both the ideas and the vocabulary of the children are enriched.

The chart may also be used to great advantage as a spelling chart. The careful analysis of words into their elementary sounds and the association of these sounds with the letters representing them is the best possible preparation for spelling. To spell a word orally — and oral spelling should precede written — a child has only to name in order the letters which he already knows how to sound in pronouncing the word. In spelling, a word should always be pronounced distinctly and thoughtfully — that is, with attention focused on the elementary sounds of the word — before it is spelled; pronunciation after the word is spelled serves no purpose. For children just beginning spelling and for others who have difficulty in associating letters with

8. Words to
be used in
sentences

9. Spelling

their sounds, it is helpful to spell the word "by sound," after it is pronounced, before spelling it by letters.

With most classes oral spelling may well begin by the middle of the first year. Up to this time it is better that reference be made to the letters by their sounds rather than by their names. No formality is necessary in introducing the names of the letters. The teacher has only to call them by name; she will find that the children will recognize most of them by name at once. Before the end of the first year the children should learn to "say the alphabet." This can best be done by concert repetitions.

In written spelling the child should be taught to think the sounds of the word and the letters representing them; his thought guides his hand in making the correct letters. Only as a result of much practice will the hand acquire the habit of spelling automatically. The formation of this habit is facilitated, not hindered, by the guidance of conscious attention; when that guidance becomes unnecessary, it will be spontaneously withdrawn.

The arrangement of the words in series greatly facilitates the learning of their spelling. A series of twenty words may be more easily learned than five taken miscellaneously. The spelling, of course, should not be confined to the serial order. Just as in pronunciation, when a few series have been learned, words should be taken from any of these series. Thus

10. Oral
spelling

11. Writ-
ten spell-
ing

12. Advan-
tage of the
series in
spelling

review exercises in spelling, which should be frequent, may best be made up of words selected from several series and miscellaneously arranged. There are also many little words in constant use by the child, as soon as he begins to write, which do not occur in these series; they are phonically irregular. These words must be learned separately.

By the middle or end of the third year, children can readily learn to spell all the words given in the phonic chart, together with a few hundred other common short words. This makes a very respectable vocabulary of about twenty-five hundred words, no inconsiderable accomplishment for a third-grade pupil. But this accomplishment really involves something more than ability to spell these twenty-five hundred words; it involves the acquisition of a power to master new words. The pupil trained to spell in this way instinctively analyzes new words, discerns at once their regularities and irregularities, applies his habit of associating certain letters or combinations of letters with certain sounds, and thus greatly reduces the difficulties which confront most pupils who have learned to spell word by word.

5. Script and Print

Pupils are best taught from the beginning to read both script and print with equal facility. This is an easy matter, if it is not made difficult. It is only necessary to use both script and print constantly. The first rhymes should be written on the blackboard, and read by the pupils from the

13. What
third-year
pupils can
learn

1. Pupils
learn to
read script
and print
from the
first

board as well as from the chart. All the work which the teacher presents on the board, and that must be considerable even with the use of the Reading Chart, should be in script. The word cards contain both the printed and the written forms of each word for the purpose of making pupils equally familiar with both.

The teacher should no more take the time to print words for the children, with the thought that the printed is easier for them than the written form, than she should teach them to print before writing words. One form is as easy as the other. Of course, the script put before the children should be very distinct and plain, without unnecessary and confusing marks and flourishes.

2. Teacher
should
write, not
print

6. Seat Work

The seat work is not mere "busy work," something whose chief purpose is to keep the children at their seats quietly occupied while the teacher carries on a recitation. The proper use of every device, every exercise, contributes something to the great result sought — the power to read independently.

1. Seat
work not
mere "busy
work "

The seat work throughout requires thought, discrimination, and judgment on the part of the pupil — such thought, discrimination, and judgment as he is capable of exercising. It requires that the pupil apply independently his knowledge of words, letters, and sounds as he acquires this knowledge.

2. What
the seat
work re-
quires and
does

Through the seat work the pupil not only becomes ready and skillful in the use of his knowledge, but he rapidly becomes conscious of his power, learns self-reliance, and experiences the stimulating sensation of personal achievement.

That the seat work may have all these important results and many more, the teacher must be extremely careful of the conduct of the work. She must make the requirements of each exercise definite and clear to the children, and she must take time and pains to see that the children carry out the requirements. These requirements should always be within the power of the pupils to execute, but they should not be too easy. An exercise or the use of a device should not be continued after it has been so thoroughly mastered by the pupils that it calls forth little or no intelligent effort.

It is not expected that all the many methods and devices described will be used by any one teacher all the time. Good judgment must be exercised in selecting those methods and devices which will best accomplish the result desired with any given class at a given time.

Since children learn to read independently by reading independently, the seat work should consist largely in reading from interesting books, beginning such reading soon after the First Reader is taken up.

3. How the seat work should be handled

4. Good judgment necessary

5. Reading the best seat work

7. Supplementary Reading

The character of the method is such that children are in no way confined to the books of the Aldine series. They are taught from the beginning to apply the knowledge they have—be it a word, the sound of a consonant, or of a vowel combination; hence they are able to take up supplementary books at any time and read them with the degree of success which their vocabulary and knowledge of phonics make possible.

It is advisable to confine the reading to the Aldine Primer until that is completed. When the pupils are well started in the Aldine First Reader, they may profitably carry on reading continuously in supplementary books. Their supplementary reading should always be a little easier than their regular reading in the Aldine books.

The pupils should apply and the teacher should help them to apply the same principles of assisting themselves in the supplementary reading which they apply in their regular reading. The teacher should always know just what knowledge her pupils have of words, letters, and sounds; thus she may help them wisely to help themselves. In the supplementary reading, as in the regular reading, the teacher should never tell the pupils words which they are capable of making out for themselves; she should assist them,

1. Pupils
not limited
to Aldine
Readers

2. When
supplemen-
tary read-
ing should
begin

3. Treat-
ment of
supplemen-
tary read-
ing

when necessary, by helping them to analyze words and to compare new with old.

Pupils should read a large number of supplementary books, of the grade of Primers and First Readers, during the first year. Most classes will also be able to read several Second Readers, not too difficult.

Supplementary reading should go along with the regular work throughout the second year. After the second year, when all pupils should be fluent readers of anything they can understand, there need be no distinction between the supplementary and regular reading. The habit of self-help through knowledge of phonics, a habit which has long been well established, should be continued and strengthened.

During the first two years, at least, regular, systematic work with the Aldine books, taken in order, with accompanying charts, should be given daily. A large amount of supplementary reading matter is necessary to give the pupils ample opportunity to apply their power. Supplementary reading will usually be taken at sight, unless it be something which pupils have prepared in their study periods.

4. Supplementary reading necessary

CHAPTER III

THE PRIMER, PAGES 1-4; THE CHART, PAGE 2

RHYME I

Come away,
Come and play.

come and away play

(Chart, p. 2; Primer, p. 3.)

1. Tell the following story, introducing the rhyme.

THE SPRING STORY

Once upon a time a little boy and his sister asked their mother if they might have some money and go to the store and buy some candy.

"No, dears," answered Mother, "I think you have had all the candy that is good for you today. Run outdoors and play." [Pages 2-4¹]

Out walked the two children and sat down on the porch.

"I don't want to play," growled the boy.

"I think we might just have a little candy," whined the girl. So they sat on the porch and pouted.

The little birds flew from tree to tree, building their nests and singing. They were so happy because spring had come. [Page 3; 4¹]

¹ The marginal references are to pages and marginal numbers of this Manual. These references should be carefully studied.

The squirrels frisked and chattered on the lawn. They, too, were glad the winter was over.

Even the yellow daffodils in the garden looked up and smiled at the warm sun.

Every one seemed happy but our pouting boy and girl.

Along the street came a crowd of boys and girls running, laughing, and shouting. They were just as happy as the birds and squirrels.

When they saw the cross little boy and girl, they shouted, "Stop pouting. Don't you know spring is here? Now is the time to play and be glad."

Then a big girl who was leading called,

"Come away,
Come and play."

All the children took up the cry and shouted,

"Come away,
Come and play."

[Page 3; 5] They were having such a good time that our boy and girl could feel cross no longer. Smiles chased the frowns from their faces. They jumped up and ran off with the other children, laughing and singing,

"Come away,
Come and play."

2. Teach the rhyme. Pupils should be trained to repeat all rhymes with good expression, with exact enunciation and articulation. They should memorize them perfectly. Frequent repetition will accomplish

[Pages 4-7]

this; but the repetition should not be a merely mechanical saying of the words over and over. At each repetition, the rhyme should be actually used in such a way that it expresses an appropriate thought. This can readily be brought about through the use of the story, which has already repeated the rhyme several times. After telling the story, the teacher talks with the children about it, asking such questions as these: What [Page 2; 2] did the big girl leading the children call out? Show how the other children called to the little boy and his sister. What did the little boy and girl sing as they ran off to play with the other children?

In answer to each of these questions, the children give the rhyme. Very often these answers should be in concert. Thus all take full part, the stronger helping the slower.

Again, in dramatizing the story, the rhyme is repeated over and over. Thus, when the story has been told, reproduced by questioning, and dramatized, most children know the rhyme perfectly. It should be kept fresh in their minds by daily repetition — repetition in which the rhyme is really used, not merely repeated.

3. Dramatizing the rhyme. The following manner of dramatizing this rhyme has been found very interesting to the children. Select a child for a leader. [Pages 8-13] The leader skips through the aisles choosing several children to join him, touching each lightly and calling,

“Come away,
Come and play.”

As each child is chosen he joins the company of skipping children and calls with them the words of the rhyme.

4. Write the complete rhyme on the board as the children repeat it. Require pupils to look at the board while they repeat the rhyme. As they repeat point out, that is, measure off, each word thus: —

Come away,
Come and play.

or thus,

Come | away,
Come | and | play.

The pointer, cards, or the hands may be used to indicate just the limits of each word.

5. **Picture study.** Only a few of the illustrations in Chart, Primer, and Readers are definitely referred to in this Manual. And these few are considered only in a suggestive way. For the sake of concreteness definite questions are here given in connection with certain typical pictures; but these questions are intended to suggest to the teacher only the character of the questions which may arise in the picture study. In the study of any given picture, the children studying it determine the questions to ask. Indeed, the children themselves, with guidance and suggestion, will ask most of the questions and answer them, too.

All the pictures in chart and books are deserving of care-

ful study. They are an integral part of the stories, poems, and rhymes. Beautiful and attractive as the pictures are, their greatest value lies in the thought which they provoke. The page or half-page occupied by a picture may serve the child's advancement in thought and expression, hence in reading, more than the same space occupied by text. But that they may perform this service, the pictures must be used. To neglect the pictures is to neglect one of the most valuable features of subject-matter and of method. [Pages 7-8]

(Chart, page 2 ; Primer, p. 4.) Point to the big girl who is leading. What is she calling? What is she going to play? Tell what each child has to play with. Where do the pouting boy and girl live? Can you see them? Why not? What will all the children call when they see the pouting boy and girl?

6. Individual work. Individual children, one after another, repeat the rhyme, pointing to each word as it is uttered.

7. Teacher points to any word in the rhyme and requires the pupil to tell what it is. If he cannot tell at once, he should be required to go back to the beginning of the rhyme and to repeat it till he comes to the word he does not know. For example, suppose the teacher should point to the word *and*. The pupil does not know the word. So he begins at the beginning of the rhyme and reads, "Come away, Come and —, *and*." In this exercise, let the pupil handle the pointer. [Page 5; 3]

A class exercise in pointing is helpful for concentrated, rapid drill on words in the rhyme. The teacher directs, "All point to *come*, to *away*, to *play*, to *and*." The teacher touches the correct word each time, pronouncing it as she does so. The pupils point with the forefinger to each word, following the direction of the teacher, and pronouncing the word as they point. The teacher then calls any word in the rhyme and requires a pupil to point to it.

8. Write words of the rhyme on the board in any order. Any pupil, as directed, gives each word as written. When a pupil does not recognize a word, he should find it in the rhyme; if necessary, he should read the rhyme
[Page 6; 5] from the beginning till he finds the required word. Pupils should be trained to turn at once to the rhyme, instead of the teacher, when they cannot recall a word.

9. Drill with sight-word cards. (a) Place the cards containing the words in the rhyme on the crayon shelf under the rhyme written low on the board. The cards must be right
[Page 15] side up and spread out so that each is visible. Pupils are required to choose any card, hold it under the word in the rhyme which corresponds to the word on the card, and pronounce the word. Example: John chooses the card containing the word *play* and holds it under the word *play* in the rhyme and says, "play." He then stands before the class, back to the board, holding in plain view the card which he has "won." (b) After

all the cards have been thus won by the pupils, each in turn taking his place in front of the class and holding his card in front of him, the teacher writes a word on the board, and asks the children who have no cards to look along the line of cards held by the children in front, and to see who can find the card containing the word written on the board. The child who finds it places it under the word written on the board by the teacher and pronounces it. This child then holds the card, while the boy who first held it joins the rest of the class and the game goes on. This work must be rapid or the best results are lost and much time wasted. (c) Words should be read at sight from cards as they are displayed rapidly by [Page 60; 3; the teacher, who holds the pack of cards in p. 61; 4] front of her and takes one after another from the back of the pack and places it in front. As the teacher does this the pupils give each word, individually or in concert as required.

The purpose of the above drills is to teach pupils to recognize words so quickly that as soon as sentences are placed before them they may be able to read each as a thought, not as a line of words. From the beginning, in all sentence work, the teacher must be sure that the pupil gets the thought and that he expresses it in his reading.

10. Write the following sentences on the board.

Come.

Come away.

Come, come away.
 Come and play.
 Come away and play.
 Away, away, come away.

The teacher writes one sentence at a time. When that is read, the next sentence is written, and so on. [Page 68; 1] After all are written they are re-read as many times as desired.

The pupil should first study the sentence until he knows it, then read it aloud, smoothly and expressively.

[Pages 5-6] If the pupil does not recognize a word, he should turn at once to the rhyme and read from the beginning till he finds his word. For the first few rhymes the teacher should direct this search for the unknown word, but gradually the pupil must learn to find out the word for himself. As rapidly and as fully as possible, children should be made self-directive.

11. Seat work. Materials: (a) A stiff manila card, 4 × 7 inches, ruled off to contain as many spaces as there are words in the rhyme. The spaces [Page 69] should be each $1\frac{3}{4}$ inches long by $1\frac{1}{4}$ inches wide. Write the words of the rhyme in these spaces, making large letters, thus —

Come	away,	
Come	and	play.

(b) A manila envelope — it is convenient to have it just large enough to hold the 4×7 card — containing a number of small cards. These cards should be $1\frac{1}{2}$ inches long by 1 inch wide. On each small card is written a word from the rhyme. There should be at least six duplicate cards for each word in the rhyme.

Each pupil at his seat should be provided with a large card and an envelope of small cards. The exercise consists in the pupil placing the small cards over the space on the large card, matching the words on the small cards with the words in the spaces. The pupil continues to do this until all his little cards are properly placed. As he places each card, he says softly to himself or thinks the word which it contains.

With a hektograph the teacher can quickly make a set of large and small cards sufficient for the largest division of her class which will be having seat work at the same time. The small cards should be made in sheets and cut up.

If a stout manila envelope of good quality is used, the face of it may be ruled off into spaces and the words of the rhyme written therein; thus the large card may be dispensed with.

CHAPTER IV

THE PRIMER, PAGES 5-9; THE CHART, PAGES 3-4

RHYME II

Run with me
To the tree.

with	run	me
the	to	tree

(Chart, p. 3; Primer, p. 5.)

1. Tell the story, introducing the rhyme.

THE RACE

One bright sunny morning two little boys, Harry and George, were playing together. They had played [Page 3; 4] marbles, tops, and hide-and-go-seek. Now they did not know what to play.

"Let us play horse," said Harry.

"Very well," answered George. "You be my horse."

"No, you should be my horse," said Harry. "I named the game."

But George would not be the horse.

"Then I won't play," he said. "I think the one who runs faster should choose."

"Very well," shouted Harry,

“Run with me
To the tree.”

“Good,” cried George.

The two boys stood side by side.

“One, two, three,” counted George.

Away the two boys ran as fast as they could, shouting,

“Run with me,
To the tree.”

Rover, the dog, jumped up from the grass and ran after the boys, barking loudly. He seemed to say,

“Run with me
To the tree.”

How fast they all ran and what a noise they made!
And who do you think got to the tree first?

Not Harry or George. They got there together, but Rover reached the tree long before either of the boys.

“Rover must choose a game,” cried George. “He won.”

“Yes, Rover, what would you like to play?” asked Harry.

Rover looked at the boys for a moment, then he ran barking toward another tree.

What do you think he was trying to say?

(Children answer)

“Run with me
To the tree.”

2. Teach pupils the rhyme thoroughly. See Chapter III, 2.

3. **Dramatize the rhyme.** Let one child choose another child, saying,

“Run with me
To the tree.”

The two children then stand side by side at the back of the room while the children at their seats count, “One, two, three!” The two children then run to the front of the room or to another child who may represent the tree. The child who wins chooses another child to run with him; or other two children may run.

4. **Drill on the written rhyme.** See Chapter III, 4, 6, 7, 8, 9.

In the simple drill with the word cards [See Chapter III, 9 (c)], all the cards from the beginning should be kept in the pack; the cards for the new words, as learned, being added. As the pack gets larger, the older words — those most perfectly known — may be removed, thus keeping the pack of moderate size, fifteen to twenty-five cards. The cards removed, however, should be taken up from time to time for review, so that they may be kept entirely fresh in the pupils’ minds.

5. **Picture study.** (Chart, page 3; Primer, p. 8.) Name the boys in the picture, pointing to each. Which boy do you think is calling, “Run with me, to the tree”?

6. **Read the following sentences from the board.**

Come away.
Come with me.

Come away with me;
Come to the tree.
Come with me to the tree.
Come and play.
Come and play with me.

[Page 2; 2]

Play with me.
Run and play with me.
Run with me.
Run away with me.

[Page 6; 4, 6]

Run.
Run to me.
Run to the tree.
Run with me.
Run with me to the tree.
Run away with me.
Run and play.

[Page 41; 7, 8]

Run away.
Run away and play.
Run away and play with me.
Run to the tree with me.

Come to me.
Come to the tree.
Come to the tree with me.
Come and run with me.
Come, run away with me.

Come and play.
Come and play with me.

Come away,
Come and play;
Run with me
To the tree.

7. Reading by doing. As an aid in securing intelligent thought reading, action sentences, entitled "Something to Do," are introduced from time to time. These sentences are to be written on the board, one at a time. The pupil reads the sentence silently and does what the sentence requires. After he has done it he should read the sentence aloud. To illustrate: when the pupil has read to himself the second sentence, he runs to the teacher; then he reads the sentence aloud.

In the fourth sentence the pupil runs to a picture of a tree — one on blackboard, a picture brought into the room, or the picture on the chart. In the fifth, sixth, and seventh sentences, he runs to another child and invites him to "Run with me," "Play with me," "Run and play with me."

(SOMETHING TO DO)

1. Run.
2. Run to me.
3. Run away.
4. Run to the tree.
5. Run with me.
6. Play with me.
7. Run and play with me.
8. Come to me.
9. Come to the tree.
10. Run away and play.

8. Seat work. Make sets of cards for the second rhyme,
[Page 69] and give exercise as directed in Chapter III, 11.

9. Phonics. Teach the sounds of *r* and *c* as they are given in *run* and *come*. [Pages 16-21]

Write *run* on the board, pronouncing distinctly *r*- and *-un* as they are written; separate these parts slightly, thus, *r un*. Let the pupils pronounce, the [Page 23; 3; teacher pointing to each part of the word as p. 24; 5] the pupils pronounce it. Write *r* alone under the *r* in *run*; pupils pronounce *r* alone. Write *r* anywhere on the board, pupils pronouncing.

Teach *c* in *come* in the same way. Write *c* and *r* on the board until the pupils can give the sound of either instantly and correctly as soon as written. Write the capitals as well as the small letters. *C* will give no trouble; if *R* is difficult, analyze *Run*, and drill as with *r*.

Have pupils find and sound these letters, *c*, *C*, *r*, *R*, in words on the board.

CHAPTER V

THE PRIMER, PAGES 10-14 ; THE CHART, PAGES 5-6

RHYME III

Boys and girls, come and play,
Jump and run — away, away.

boys girls jump

(Chart, p. 5 ; Primer, p. 10.)

1. Tell the story, introducing the rhyme.

THE JOLLY ORGAN GRINDER

One day a jolly organ grinder came marching down the street. His organ was slung over his shoulder. On his
[Page 2 ; 1; head was a bright red cap. He led a funny
p. 3 ; 4] monkey by a long string. The monkey wore a red cap, too.

Organ grinder and monkey stopped before a large house. The man began to grind his organ and to sing. This is what he sang,

“Boys and girls, come and play,
Jump and run — away, away.”

The monkey scampered in at the doorways ; he climbed up to the windows. He beckoned with his hands, as though he would say,

“Boys and girls, come and play,
Jump and run — away, away.”

Out ran the boys; out ran the girls. How they skipped! How they jumped! They danced round and round the organ grinder as he went on down the street. They sang with him,

“Boys and girls, come and play,
Jump and run — away, away.”

Soon they came in front of a schoolhouse. The door stood wide open. The school children saw the monkey and the organ grinder. They saw the boys and girls dancing and heard them singing,

“Boys and girls, come and play,
Jump and run — away, away.”

How the school children longed to jump from their seats and rush out! They could hardly sit still.

Just then the teacher tapped her bell and said, “Time for recess! You may all run out and play.”

Out bounded every boy and girl. How they jumped and shouted! Down the street they ran, chasing the monkey and the organ grinder. All sang, [Page 3; 5]

“Boys and girls, come and play,
Jump and run — away, away.”

2. Teach pupils the rhyme. Every one must memorize it perfectly. See Chapter III, 2.

3. Dramatize the rhyme. Choose a leader. The leader chooses a number of children — the whole class if desired — saying,

“Boys and girls, come and play,
Jump and run — away, away.”

The leader marches around the room, the other children following him. All do just what the leader does [Pages 8-13] — clap hands, wave hands, hands on shoulders, hands on head, hands on hips, march on toes, run, skip, jump, take chairs, etc.

4. Drill on the written rhyme. See Chapter III, 4, 6, 7, 8, 9; also Chapter IV, 4.

Before giving the sentences following a new rhyme, it is well to drill on groups of words in the rhyme [Page 4; 2] itself. For example, in the rhyme,

“Boys and girls, come and play,
Jump and run — away, away,”

the teacher indicates with the pointer the group of words which the children are to read, as,

Boys and girls
Jump and run
girls, come and play
Come and play.

The teacher draws the pointer quickly under these groups of words and the children read quickly and smoothly. This exercise helps pupils to form the habit of reading words together smoothly in phrases, and coun- [Page 40; 5, 6; p. 41; 7] teracts the tendency to form the habit of reading slowly and jerkily, word by word.

5. **Picture study.** (Chart, page 5; Primer, p. 10.) Did you ever see the picture of any of these children before? Which ones? Where? How do you know they are the same children? What is the organ man singing? Why does he want the children to follow him? What has the monkey in his hand? What does the little girl think he is going to do with the cup? Is she afraid? Do you think the monkey thinks Teddy Bear is another monkey? Look at the organ man's face; see how he is dressed. Is he an American? Where do the organ men you have seen come from?

[Pages 7-8]

See Chapter III, 5.

6. Sentences to be read from the board.

Come, boys.

Come and play, boys.

Come, girls.

[Page 68; 1]

Play with me, girls.

Come and play.

Come and play with me.

Come and play with me, boys.

Come and play with me, girls.

Jump, boys, jump.

Jump, girls, jump.

Run, girls, run.

Run, boys, run.

Run, boys and girls.

Run, girls and boys.

Run to the tree, boys.

Run to the tree, girls.

Run to me, girls.

[Page 51; 4;
p. 52; 5
p. 53; 8]

Run to me, boys.
Play with me, girls.
Play with me, boys.
Girls, play with the boys.
Boys, play with the girls.
Boys and girls, run and jump.
Run away, boys.
Run away, girls.
Girls, run to me.
Boys, run to the girls.
Girls and boys, jump with me.
Boys and girls, run to the tree.
Run and jump, girls and boys.
The boys jump.
The girls jump.
The girls run.
The girls run to me.
The boys run to the tree.
The boys and girls run and jump.
The girls and boys jump and play.

7. Reading by doing. See Chapter IV, 7.

Many of the above sentences may be used as action sentences, as well as the following.

(SOMETHING TO DO)

Jump.
Run, jump, run.
Boys, jump.
Jump, girls.
Boys and girls, run.
Boys, run.

Run to the tree, girls.

Boys, run to the tree.

Girls, run to me.

Run to me, boys.

Come to me, girls.

Boys, come to me.

8. The Reading Chart.

It is now time to begin reading print from the Reading Chart. The passage from script to print will be easily made by the children as they are already some- [Page 57; 1; what familiar with the printed forms from the p. 59; 6] use of the word cards. The reading from the chart should begin at the very beginning, with the first rhyme. As there are no sentences on the chart which have not already been read on the board, the children will quickly read up on the chart even with their board work. From this time on reading from the chart should accompany the reading from the board, the latter being used rather to supplement the former. As pupils advance, reading from the board should give place more and more to reading from the chart. Reviews, which should be daily, should be read almost wholly from the chart. If no chart is used, reading should be done entirely from the board for the present. A large number of sentences will be given in each chapter for that purpose.

It is considered advisable to start pupils with script, but to take up print almost from the beginning, as here directed, and then to carry on the use of both forms together. Those teachers, however, who prefer to use only print

at first, will find the chart of great service, saving much board work, and will naturally use it from the beginning.

9. Seat work. (a) See Chapter I, 11. On account of the length of the third rhyme the large cards and the envelopes should be 4×9 , instead of 4×7 , and [Pages 69-70] the spaces and the small cards should be shorter than heretofore.

(b) Children arrange small cards in columns on the desk, placing all like words in the same column, as —

Boys	Girls
Boys	girls
boys	girls

10. Phonics. Teach sound of *p* in *play*. See Chap. IV, 9.

Begin drill with the consonant cards. Only three can be used at this time, the *p*, *c*, and *r* cards. These three [Pages 23-25; pp. 37-38, 60-61] make the beginning of a pack, however, which will constantly grow larger as each new consonant is learned and its card added to the pack. Daily drills—they need be only brief—should be given with this growing pack of consonant cards. There should also be daily practice in finding and sounding the consonants known in any words on the board or chart. Thus the children learn to associate instantly the proper sound with each consonant wherever seen, an invaluable habit a little later when they are mastering words phonetically.

The teacher should be very careful that every pupil gets the correct sound of each consonant at the outset. Drilling incorrect sounds only prepares trouble for the future.

CHAPTER VI

THE PRIMER, PAGES 15-17; THE CHART, PAGES 7-8

RHYME IV

Rain, rain, go away,
Boys and girls want to play.

rain go want

(Chart, p. 7; Primer, p. 15.)

1. Tell the story, introducing the rhyme.

TOM TUCKER'S SONG

The boys and girls in Miss White's class were going to have a picnic — that is, if the next Saturday should be clear and sunny. [Pages 8-13]

"For, children," said Miss White, "we cannot go into the woods if it rains. And I hope it will not rain on Friday either; for if it should, the grass will be so wet, it will not be safe to go into the woods on Saturday."

How the children did wish for two clear days, Friday and Saturday. At recess they all gathered in the school yard to talk it over.

"If it is going to rain at all this week," said Jack Horner, "I wish it would hurry and rain Tuesday, Wednesday, or Thursday, and use up all the water in the clouds before Friday."

“Rain, rain, go away,
Boys and girls want to play,”

sang Tom Tucker, a big boy in one of the “upstairs classes,” who heard what Jack Horner said.

“Yes, we do want to play, don’t we, boys and girls?” asked Jack.

“Yes, yes, yes!” cried all of Miss White’s children.

“Well, then,” said Tom, “why don’t you sing my little song,

‘Rain, rain, go away,
Boys and girls want to play’?

If you sing that song often enough, it will frighten away the rain.”

“Will it really, Tom?” asked a tiny little girl.

“So I have been told,” answered Tom. “I never tried it.”

“Let us try it,” said Simon Simple. “Teach it to us, Tom.”

“All right,” said Tom. “Every one say it with me—

‘Rain, rain, go away,
Boys and girls want to play.’

Now say it again—

‘Rain, rain, go away,
Boys and girls want to play.’”

Tom soon taught them the little song, and Miss White’s children gathered together under the old apple tree in the school yard, and sang it over and over,

“Rain, rain, go away,
Boys and girls want to play.”

Every recess time on Monday, Tuesday, Wednesday, and Thursday, the children in Miss White's class gathered under the apple tree and sang the little song and not a drop of rain fell! They began to think they really had frightened the rain away. But on Friday morning—sometime soon we shall hear what happened then. Can you guess? [Page 3; 5]

2. **Teach the rhyme.** See Chapter III, 2.

3. **Dramatize the story.** Have a group of children (Miss White's class) gathered in a corner of the room. One child tells excitedly that there is to be a picnic on Saturday. Another qualifies this statement by repeating the substance of what Miss White said about the rain. Other children, representing Tom Tucker, Simon Simple, Jack Horner, and Tiny Little Girl, carry on the conversation of the story. [Page 2; 2;
p. 8; 1;
pp. 9-11;
p. 13; 9]

4. **Drill on the written rhyme.** See Chapter III, 4, 6, 7, 8, 9; also Chapter IV, 4. L

5. **A good rapid word drill.** The teacher places a list of new sight words, or old words needing more drill, on the board. She then covers one child's eyes with her hands. While this child's eyes are covered, a second child points to a word on the board. For example, the list may be— 9

Come
away
go

play
boys
girls

Suppose the second child points to *girls*. The first child's eyes are uncovered and he is given a pointer. He points to the words and asks, "Is it *come*?" The other children answer, "No, it is not *come*." "Is it *away*?" "No, it is not *away*." "Is it *go*?" "No, it is not *go*." "Is it *play*?" "No, it is not *play*." "Is it *girls*?" "Yes," the class answers, "it is *girls*." Another pupil is blindfolded, another word is chosen, and the game continues.

For variety this game may be played with the word cards. (a) Place cards containing new words on the blackboard ledge or some other place in plain view. While one child has his eyes covered, have another child touch a card. Then the child whose eyes were covered tries to name the correct word as before. Change the order of cards frequently so that the pupils may not learn words from the position of the cards. (b) The teacher handles the cards. One child turns his back to the teacher. The teacher then holds up a card so that the other children can see it. The card is then placed with the other cards — hidden away — and the child is directed to face the teacher. As the teacher holds the cards, one at a time, before this child, the child asks the other children, "Is it *boy*?" etc. They answer as in the first form of the game.

The teacher must insist on the pupil naming the word

to which he points — “Is it — *girl*?” And the other pupils must name the word in their answer — “Yes, it is *girl*.” This repeated association of the spoken word with its written form soon results in binding the two together indissolubly in the child’s mind.

6. **Picture study.** (Chart, page 7; Primer, p. 15.) Which child do you think is Simon Simple? Jack Horner? The tiny little girl? What are they singing? [Pages 7-8]

See Chapter III, 5.

7. **Sentences to be read from the board.**

Rain, go away.

Boys and girls want to play.

Boys want to jump.

Girls want to run.

Boys and girls want to run and jump.

The girls want to come with me.

The boys want to go away.

The girls want to play with me.

The boys want to run to the tree.

Go away, boys.

Run away to the tree.

Come with me, girls.

Boys want the rain.

Boys want to play in the rain.

The boys want to run and jump in the rain.

Run in the rain, boys.

Run away in the rain.

Run and jump in the rain.

[Page 61 : 3]

[Pages 5-6]

Play with me, boys.
Run and play with me in the rain.
The girls want the rain to go away.
Rain, rain, go away.
The girls want to run away to play.

8. Seat work. See Chapter I, 11, and Chapter V, 9.

[Pages 69-70] With the small cards in the envelope, pupils make the rhyme on their desks, copying from the large card.

9. Phonics. Teach the sounds of *b* in *boy* and *g* in *girl*.

[Pages 23-25] See Chapter IV, 9, and Chapter V, 10.

For ear training, pronounce clearly words beginning with sounds already taught; ask pupils to tell with what sound each word begins.

CHAPTER VII

THE PRIMER, PAGES 18-23 ; THE CHART, PAGES 9-10

RHYME V

Rain, rain, go away,
Come again some other day.

day again other some

(Chart, p. 9; Primer, p. 18.)

1. Tell the story, introducing the rhyme.

HOW JACK HORNER SANG THE RAIN AWAY

You remember the story about the children in Miss White's class who were going on a picnic, do you not? You remember the little rhyme they sang on Monday, Tuesday, Wednesday, and Thursday? [Pages 2-4]

And not a drop of rain fell on those days. But on Friday morning, Jack Horner jumped out of bed and ran to the window, (and — oh, dear! how can I tell you!) — The rain had come at last; not in a few little drops that pattered against the window panes, but in torrents. It just poured!

"Oh, dear! Oh, dear!" cried Jack. "Whatever shall we do! The woods will be wet and we can't have our picnic! Oh, dear, dear, dear!"

"Don't cry," said Mother, "perhaps it will be all over by noontime. I think it will. Just be happy and sing,

‘Rain, rain, go away,
Come again some other day.’”

“Oh, Mother, don’t sing that,” said Jack. “If you do, the rain might go away now and come back to-morrow, and that would be worse.”

At nine o’clock it still rained so hard that Jack could not go to school, for he was a very little boy and the school was a long way from his home.

Poor little Jack! He could hardly keep the tears from rolling down his cheeks just as the raindrops rolled down the window pane.

“It’s bad enough to have it rain and spoil the picnic,” he cried, “but it is worse to have it rain to-day and keep me home from school, too.”

He stood at the window, looking out at the rain, and before he knew it, he found himself singing softly,

“Rain, rain, go away,
Come again some other day.”

As Jack watched, the sky seemed brighter. And he sang louder and more cheerfully —

“Rain, rain, go away,
Come again some other day.”

Over and over again he sang it —

“Rain, rain, go away,
Come again some other day.”

Soon the sun really began to shine through the rain.

The rain stopped and a beautiful rainbow shone in the sky.

Jack clapped his hands. "Oh, Mother!" he cried, "just look at that rainbow! It chased away the rain just as though it sang,

‘Rain, rain, go away,
Come again some other day.’”

“Yes,” answered Mother. “The rain is over. You may go to school this afternoon. This bright, warm sun will soon dry the grass, and I think you will be able to have your picnic to-morrow.”

2. **Teach the rhyme.** See Chapter III, 2.

3. **Dramatize the story.** Choose a boy for little Jack Horner. He may look out of the window and tell how grieved he is because it rains. Another child may be the mother, and cheer Jack up by teaching him the rhyme. Jack repeats the rhyme, looking out of the window. Soon he turns from the window and says, “The sky is getting brighter. Oh, see that rainbow, Mother. The rain is over. May I go to school this afternoon?” The mother answers as in the story. [Pages 8-10]

In dramatizing, pupils should not be required or even encouraged to use the words of the story. Original, fluent expression that conveys the thought should be cultivated.

4. **Drill on the written rhyme.** See Chapter III, [Pages 15-16;
4, 6, 7, 8, 9; Chapter IV, 4, and Chapter VI, 5. p. 60; 1, 3;
p. 61; 4]

5. **Picture study.** Chart, page 9; Primer, p. 18). What is the little boy's name? What time of day is it? How

do you know? (Child in night clothes.) Why did Jack Horner get up so early and run to the window? Why is he crying? What song should he sing?

See Chapter III, 5.

6. Sentences to be read from the board.

Rain, go away.

Go away, rain.

[Page 93]

Go away to-day.

Some girls want to play.

Some girls want to play to-day.

[Pages 5-6]

Other girls want to run.

Rain, go away.

[Pages 40-41]

Come again, rain.

Come some other day.

Some boys want to jump.

[Pages 49-52]

Some boys want to play.

Some boys want to play to-day.

Come some other day, rain.

Some boys want the rain.

Some boys play in the rain.

Some boys jump.

Other boys run.

Some boys jump again and again.

Some boys run to me.

Some boys run to the tree.

Other boys run away.

Run to me again, boys.

Run again to the tree.

Run to some other tree.

Some girls want the rain.

Other girls want the rain to go away.

Some girls want to jump.

Other girls want to run and play.

Some girls want to play in the rain.

Other girls want the boys to play.

Some girls want to play with the boys.

Some boys want to play with the girls.

Go away, rain.

Go away to-day.

Come again, rain.

Come again some other day.

7. Reading by doing. See Chapter IV, 7.

(SOMETHING TO DO)

Come to me, boys.

Run away.

Come again, boys.

Run away again.

Some other boys come.

Go away again.

Come to me, girls.

Go away, girls.

Boys and girls, come to me.

~~Run~~ away, boys.

~~Girls~~ run away.

8. The Primer. Those teachers who are not using the Reading Chart may profitably begin the use of the Primer

[Page 57; 1; at about this point. The transition from the
p. 58; 4; board to the book will not be difficult, as the
p. 59; 6] pupils are already familiar, through the use of

the sight-word cards, with the printed forms of the words.

They should begin to read the book from the beginning.

• They will, thus, quickly review all that they have read from the board. From now on, reading from the board will rapidly give way to reading from the book.

9. Seat work. See Chapter I, 11; Chapter [Pages 69-70] V, 9, and Chapter VI, 8.

Very soon after pupils begin to read in class from the Primer they should begin to have study periods for reading at their seats certain stories or assigned groups of sentences in the book. They should be taught to refer to the rhymes which they have memorized to find words which they do not recognize in the text.

[Page 61; 3] The sentences thus read at the seats will, of course, be read aloud in class.

10. Phonics. Teach the sound of *d* in *day*. See Chapter IV, 9, and Chapter V, 10.

Require pupils to give words beginning with sounds already studied. The words given may or may not be words studied by the pupils in class. For example, should the teacher call for words beginning with the sound of *p*, the pupils may give, indeed often do give, such words as *play*, *pie*, *pipe*, *pumpkin*, *Peter*, *pull*, *put*, *paper*, *pencil*,

picnic. In giving the words, pupils slightly exaggerate the sound of the first letter.

Interest is often aroused by letting these sound drills take the form of games, as follows: A pupil passes around the room touching any number of objects. Instead of naming them he gives the sound with which the name begins; as, touching the board, he gives the sound of *b*, touching the desk, he gives the sound of *d*. As soon as the pupil makes a mistake he takes his seat and the child who gives the correct sound takes the first pupil's place. For concert work the teacher may point to the objects and pupils give the sounds.

Similar drills may be given with lists of words on the board or with the words on a page of the reading chart. But in the drill with written or printed words the child should give not only the first sound, but also the word as a whole. For example, with the words *girl* and *come*: the child should first point to the letter *g*, sound it, and then pronounce the word *girl*; point to *c*, sound it, and then pronounce the word *come*. Of course all this work should include only words studied by the children.

CHAPTER VIII

THE PRIMER, PAGES 24-30; THE CHART, PAGES 11-13

RHYME VI

Sing, little girl,
Sing, little boy,
The rain is over,
Sing for joy.

sing is over little joy for

(Chart, p. 11 ; Primer, p. 24.)

1. Tell the story, introducing the rhyme.

MISS WHITE'S PICNIC

Would you like to hear about Miss White's picnic ?

On Saturday morning the sun was shining as though it had never hidden behind the big, dark rain clouds. At nine o'clock the children gathered at the school-house. Each child carried a box or a basket of lunch. I wish I had time to tell you all the good things these boxes and baskets held.

Jack Horner said he had a Christmas pie for his lunch.

Simon Simple said, "I have for my lunch the whale that I caught in my mother's pail."

The children all laughed and each tried to think of something funny to say he had for lunch.

But now a big wagon drove up to the door, and the children rushed out and climbed into it and away they drove.

“Let us sing something,” said one little boy.

“Shall we sing, ‘Rain, rain, go away?’” asked Simon Simple.

“No,” said Miss White, “let us sing this —

“Sing, little girl,
Sing, little boy,
The rain is over,
Sing for joy.”

“Good, good!” shouted the children. So they quickly learned the little rhyme and sang merrily all the way —

“Sing, little girl,
Sing, little boy,
The rain is over,
Sing for joy.”

Soon they reached the grove where the picnic was to be held.

Swings had been put up under the trees. The children rushed to them. Up, up, up they flew almost to the branches! As they swung they sang their new song,

“Sing, little girl,
Sing, little boy,
The rain is over,
Sing for joy.”

All day long they played games, ran races, and ate lunches. At last tired, but very happy, they sat down

under the trees to rest. But not one was too tired to join in singing the new song —

“Sing, little girl,
Sing, little boy,
The rain is over,
Sing for joy.”

2. Teach the rhyme. See Chapter III, 2. The teacher may play that she is Miss White; her pupils may be Miss White's children sitting in the wagon on the way to the picnic.

3. Drill on the written rhyme. See Chapter III, 4, 6, 7, 8, 9; Chapter IV, 4, and Chapter VI, 5.

All rhymes should be kept on the blackboard, or on separate charts, low enough for pupils to reach them.

[Page 35; 2] These rhymes are to be used by the pupil as an aid in finding for himself, at any time, any word he may have forgotten. For example, a child is reading from board or chart. He comes to the word *with*, which he does not recognize. Instead of telling him the word, the teacher says, “Find it in Rhyme II.” The teacher then goes on with her recitation, leaving the child to find the word for himself. He walks over to Rhyme II and reads until he finds the word *with*. Then he joins the class and reads the sentence. Too much emphasis cannot be put upon the importance of training the pupil to work thus independently.

The following device for reviewing words is worth using occasionally. Give each child a card (one of the

large word cards) containing a word already taught. Each child runs to the "reference rhymes" with his card and places it under the same word in a rhyme. The teacher passes quickly from child to child, collecting the cards as the words are pronounced correctly. If a child cannot read his word, he is directed to repeat the rhyme till he comes to the right word.

4. Picture study. (Chart, page 11.) For what are the children waiting? Which child do you think will see the wagon first? Show me Jack Horner. The tiny little girl. Simon Simple. What have the children in the boxes, pails, and baskets? What did Jack Horner bring for his lunch? What did Simon Simple bring? Do you think Miss White and the other children will come in the wagon? Do the children look glad because the rain is over? What song will they sing? [Pages 7-8]

5. Reading from the board.

Sing, little girls.

Sing, little boys.

The little girls sing,

"Rain, rain, go away,

Come again some other day."

The little boys sing,

"The rain is over.

Sing for joy."

Sing again, little girls,

Sing again, little boys.

Sing, for the rain is over.

Sing to-day for joy.

[Page 3; 5]

[Page 13-15] Come, sing with me.
Sing with me, girls and boys.
Sing with me for joy.

The rain is over.
The rain is over for to-day.
Sing, little girl.
Little boy, sing.

[Pages 40-41; p. 43; 12; p. 45; 15] Sing, boys and girls, sing for joy.
Run, little boys, run and jump.
Sing, little girls, sing and play.
The rain is over.
Boys and girls play to-day.

Sing and play, little girls.
Play and sing, little boys.
Sing again for joy, little girls.
[Page 54; 9] Run and jump again for joy, little boys.

Come again, rain.
Come some other day.
To-day is for play.
To-day is for joy.

Sing, girls, sing for joy.
Sing, boys, sing with the girls.
Sing, boys, for the rain is over.
Sing, boys and girls, sing again and again.

6. Drill on the regular singular and plural forms of nouns and verbs. After this exercise use either form without any formal drill.

girl	girls	jump	jumps
boy	boys	rain	rains
tree	trees	want	wants
play	plays	come	comes
run	runs	sing	sings

The little girl sings and plays.

The little girls sing and play.

The little boy jumps and runs.

The little boys jump and run.

The rain comes.

The girl runs over to the trees.

The boy plays in the rain.

The girl wants the rain to go away.

The boys want the rain to-day.

7. Seat work. See Chapter I, 11, Chapter V, 9, and Chapter VI, 8. With small cards pupils reconstruct the rhyme on their desks following the printed copy on the chart. [Pages 69-70]

8. Phonics. Teach the sound of *s* in *sing* and of *j* in *joy*. See Chapter IV, 9, Chapter V, 10, and Chapter VII, 10.

CHAPTER IX

THE PRIMER, PAGES 33-39; THE CHART, PAGES 14-15

RHYME VII

Little Bluebird in the tree,
Sing a song to me.

blue bird a song in

(Chart, p. 14; Primer, p. 33.)

1. Tell the story, introducing the rhyme.

THE BLUEBIRD

Miss White's children, who went on the picnic, were so
happy they sang all the songs they knew.
[Page 2; 1] These are the songs they sang. Let us say
them together.

Come away,
Come and play.

Run with me
To the tree.

Boys and girls, come and play,
Jump and run — away, away.

Rain, rain, go away,
Boys and girls want to play.

Rain, rain, go away,
Come again some other day.

Sing, little girl,
Sing, little boy,
The rain is over,
Sing for joy.

When they had sung all their songs over and over, little Jack Horner cried out, "See that little bluebird in the tree! Why doesn't he sing?"

"Perhaps he is only waiting to be asked," answered Simon Simple.

"Let us ask him," said Miss White. And she called to the little bird,

"Little Bluebird in the tree,
Sing a song to me."

The little bird sat still and made no sound. Miss White called again,

"Little Bluebird in the tree,
Sing a song to me."

Still the little bird was silent.

"Perhaps if we all ask him together, he will sing to us," said Simon Simple.

"Perhaps he will," said Miss White. "Let us try it. All say with me,

"Little Bluebird in the tree,
Sing a song to me."

Miss White and the children said over and over,

“Little Bluebird in the tree,
Sing a song to me.”

But little Bluebird did nothing more than hop about from branch to branch and look at them.

2. **Teach the rhyme.** See Chapter III, 2.

3. **Dramatize the story.** Children represent Bluebird, Jack Horner, Simon Simple, and Miss White. Follow the main events of the story, somewhat as follows:

[Page 9; 2;
pp. 10-11]

(Child on chair for Bluebird.)

Jack Horner. — See that dear little bluebird! Why does he not sing?

Simon Simple. — Maybe because no one has asked him.

Miss White. — I will ask him.

Little Bluebird in the tree,
Sing a song to me.

(Bluebird hops about, but does not sing.)

Miss White. — I will ask him again. (Repeats the rhyme.)

Simon Simple. — Perhaps if we all ask together, he will sing to us.

Miss White. — Perhaps he will. Let us try it.

All. — (Repeat rhyme.)

Jack Horner. — Let us try once more.

All. — (Rhyme.)

(Bluebird flies away; that is, the child flies to his seat.)

Simon Simple. — There, he has flown away.

4. **Drill on the written rhyme.** See Chapter III, 4, 6, 7, 8, 9; Chapter IV, 4; Chapter VI, 5, and Chapter VIII, 3.

5. **Picture study.** (Chart, page 14; Primer, p. 33.) At

what is Jack Horner pointing? What does he want Bluebird to do? What song did Miss White teach the children to sing to Bluebird?

See Chapter III, 5.

6. Reading from the board.

Sing, little Bluebird.

Sing a song to me.

[Page 2; 2]

Sing a song to the boys.

Sing a song to the girls.

Little girls, sing a song.

[Page 61; 3]

Sing, "The rain is over."

Sing to the little bird.

Sing with the little boy.

[Page 41; 7]

Sing to Bluebird.

Sing again for joy.

A little bird is in the tree.

The bird is a bluebird.

The bluebird sings a song.

Little Bluebird sings to me.

Bluebird sings to a little girl.

Bluebird sings to a little boy.

The rain is over.

Bluebird sings for joy.

Sing to me, little Bluebird.

Sing a song to me.

Sing some other songs.

Sing again, little Bluebird.

Sing other songs to me.

Sing in the tree.

Sing for joy.

Sing to the little girl.
Sing to the little boy.
Sing, little bird, sing for joy.

Who I

Boy.— Who wants to jump?

Girl.— I want to jump.

Girl.— Who wants to run?

Boy.— I want to run.

Boy.— Who wants the rain?

Girl.— The little boys want the rain.

Girl.— Who wants the rain to go away?

Boy.— Little girls want the rain to go away.

Boy.— Who sings for joy?

Girl.— I sing for joy, little boy.

7. Silent reading. Pupils read each of the following sentences silently, then answer aloud. Thus, to the first question, Who wants to run with me? the pupil may answer—A little boy wants to run with me. The second question, Who wants to jump? may be answered, I want to jump, or, A little girl wants to jump.

Sometimes the teacher allows the child to run to her and whisper the answers, to the questions. Then she writes them on the board, each answer under the question to which it belongs. When this written exercise is finished, the questions and answers make a good dialogue that may be read by two children, one reading the questions, the other the answers.

(SILENT READING)

Who wants to run with me?

Who wants to jump?
Who wants the rain to come?
Who wants to play in the rain?
Who wants to sing?
Who wants to sing a song to me?
Who sings in the tree?
Who sings a song to me?
Who sings, "The rain is over"?
Who wants to run away with me?
Who wants to run to the tree?
Who wants to run again?
Who jumps and runs away?

8. The Primer. Those teachers who are using both the Reading Chart and the Primer should have the pupils begin reading from the latter at about this point. It will be well to let them read the [Page 57; 2] book from the beginning, thus reviewing at first the work they have had from the chart and the board.

9. Seat work. See Chapter I, 11; Chapter V, 9; Chapter VI, 8, and Chapter VIII, 7.

As soon as books are placed in pupils' hands, they should begin to read from them to themselves, at their seats. This is one of the most profitable kinds of busy work. In reading for themselves they are getting the best kind of training in independent work, in applying what they have already learned. If, at first, they are given something to read from the Primer which they have already read from the chart and board, the demand on their powers will not be too great. As they become accustomed to the use of

the book, they will be able to undertake advance work successfully. Reference to the rhymes which they have memorized — a habit which the pupils should have well established by this time — will enable them really to read the stories which contain only such words as have already been used in rhymes. The pupils' growing knowledge of phonics will enable them gradually — if properly applied — to read far beyond the power afforded by their vocabulary of "rhyme" words.

The child experiences a peculiar and keen delight in his power to read independently. Once let him become conscious of that power, and his problem of learning how to read is essentially solved. Give him the opportunity and he will learn to read by reading. All the help that the teacher can afford will be doubly helpful because the child knows how to use the assistance given.

Because the beginning of independent reading at the earliest possible moment is of such importance, not only as an accomplishment in itself, but especially as the most effective means of sure and rapid advancement in the art, it should be given every care and encouragement. What a child has read to himself, he should read afterward in class, or, often better, to the teacher alone. Let the teacher encourage that feeling of wholesome pride which the child naturally experiences when he has done something all by himself.

10. Phonics. Teach the sound of *l* in *little* and of *m* in *me*. See Chapter IV, 9; Chapter V, 10, and Chapter VII, 10.

[Pages 23-25]

CHAPTER X

THE PRIMER, PAGES 40-46; THE CHART, PAGES 16-17

RHYME VIII

Sing, little Bluebird,
Tell of the spring;
Sing, little Bluebird,
The glad news bring.

tell	of	spring
glad	news	bring

(Chart, p. 16; Primer, p. 40.)

1. Tell the story, introducing the rhyme.

THE BLUEBIRD'S SONG

[Pages 2-4] "Miss White," said Simon Simple, "Miss White, I think I know why Bluebird does not sing to us."

"Why is it, Simon?" asked Miss White.

"Because he doesn't know what to sing; he doesn't know what to say," answered Simon Simple.

"Of course the bluebird knows what to sing. All birds have songs that they know," cried Jack Horner.

"But we didn't know what to sing until Miss White taught us," said Simon Simple. "Miss White taught us

every song we know. Do you think a little bluebird knows more than boys and girls?"

"Maybe Simon is right," said Miss White. "Anyway, it will do no harm to try to teach the little bird. Come, Bluebird, come. We'll tell you what to sing about."

Little Bluebird seemed to be not one bit afraid, for he flew right down among the children and lighted on a stump.

"Come, children," said Miss White, "let's tell Bluebird what to sing.

'Sing, little Bluebird,
Tell of the spring;
Sing, little Bluebird,
The glad news bring.'

Now all sing it with me."

All the children joined hands and made a big circle about Bluebird, and they sang over and over,

"Sing, little Bluebird,
Tell of the Spring;
Sing, little Bluebird,
The glad news bring."

At last little Bluebird sang, oh, so sweetly. He sang about the spring; he sang about the birds and flowers. It was such glad news.

2. Teach the rhyme. See Chapter III, 2.

Be sure pupils get the thought in this rhyme, or it will be hard for them to learn the words. Ask
[Page 4; 2] | such questions as, What does Bluebird tell of

the spring? What news does Bluebird bring? Why do we call it glad news?

3. **Dramatize the story**, following main events as in the last dramatization (Chapter IX, 3). [Pages 10-11]

4. **Drill on the written rhyme**. See Chapter III, 4, 6, 7, 8, 9; Chapter IV, 4; Chapter VI, 5, and Chapter VIII, 3. [Page 60; 1, 3; p. 61; 4]

5. **Another word drill**. Place a card containing a word on each child's desk, the word side turned down. The teacher directs, "Turn cards," following this order immediately with — "Bring me *play, go, come, other, tell*, etc." The child having the card containing the word called by the teacher runs with it to her. The game is continued until all the cards are collected. If [Page 61; 3] a child does not know his word, he goes at once to the reference rhyme containing it and finds it for himself.

6. **Picture study**. (Chart, page 16; Primer, p. 40.) What did the children sing to Bluebird? Is Bluebird singing to the children? Why does Simon Simple hold up his finger? Are the other children listening to Bluebird's song? What glad news does Bluebird sing to the children?

See Chapter III, 5.

7. **Reading from the board**.

Tell me glad news.

Tell me of the spring.

Tell the rain to go away.

Tell Bluebird to come again.

[Page 93; 8]

I want glad news.
[Page 106; 8] Bring news of the spring.
Tell me again, "Spring is come."
Tell me Bluebird is come again.

Spring brings the bluebirds.
Bluebirds want spring to come.
Go away, rain.
Come, glad spring.

Sing, Bluebird, sing the glad news.
Spring is come, sing for joy.

Little Bluebird is glad.
Bluebird brings glad news.
Little Bluebird sings.

Bluebird sings a song of joy.
[Pages 40-41] The song tells me spring is come.

A song of spring is glad news.
[Pages 43-45] A song of spring is a song of joy.
Sing, little Bluebird, sing to me.
Tell me of the spring.
Bring me glad news.
Bring me glad news of the spring.
Tell me, "Spring is come."

The little girl is glad.
The rain is over.
The little girl sings, "Spring is come."

8. Dialogue. The following sentences are to be read as a dialogue by two children. Or all the children may take sides facing each other in two

[Pages 51-53]

lines. The children on one side may ask the questions in order and the children on the other side answer in turn.

What ?

Who sings in the tree ?

Little Bluebird sings in the tree.

What is the song Bluebird sings ?

Bluebird sings, "Spring is come."

Who brings glad news ?

Bluebird brings glad news.

What is the glad news Bluebird sings ?

Bluebird tells me, "Spring is come."

What is the song the little girl sings ?

The little girl sings, "Rain, rain, go away."

What is the song the little boy sings ?

The little boy sings, "Jump and run — away, away."

9. Seat work. See Chapter I, 11 ; Chapter V, 9 ; Chapter VI, 8 ; Chapter VIII, 7, and Chapter IX, 9.

Reconstruct the rhyme from memory, using small cards in the envelopes.

All these forms of seat work with word cards are good, but it is not necessary or advisable to give all forms with each rhyme. Such forms should be chosen as will tend to continuous progress in neatness, difficulty, and independence on the part of the child. [Pages 69-70]

10. Phonics. Teach the sound of *t* in *tell* and of *n* in *news*. See Chapter IV, 9; Chapter V, 10, and Chapter VII, 10.

The pupil should have drill on the initial consonant sound in five ways. (a) He should have drill on the first [Page 23; 3; analysis of the word containing the new sound, p. 25; 8] as shown on phonetic cards. (b) He should be required to find the letter and sound in words on chart and board. (c) He should be able to distinguish the sound in words repeated to him. (d) He should be able to give a list of words beginning with a required sound. As already stated, these words need not be limited to words he has learned to read. (e) He should be able to tell the sound of the consonant instantly when he sees it written alone.

CHAPTER XI

THE PRIMER, PAGES 47-55; THE CHART, PAGES 18-21

RHYME IX

Little squirrel, run around,
Look for acorns on the ground.

squirrel	look	around
acorns	on	ground

(Chart, p. 18; Primer, p. 47.)

1. Tell the story, introducing the rhyme.

THE TALE OF SQUIRREL FRISK

It was autumn. The nuts were ripe. The boys had been busy for days gathering them. The squirrels were busy, too. Every one was gathering nuts and putting them away for the winter. [Pages 2-4]

Did I say every one? Then I made a mistake; for one little gray squirrel named Frisk sat in the sunshine on a low branch and did nothing but watch the others.

"Why are you not gathering nuts?" asked an old squirrel.

"Time enough yet," answered Frisk, in such a sleepy voice.

"Time enough!" cried the old squirrel. "It will be winter very soon now."

"Go away and don't bother me. I want to sit here in the sun and rest," said Frisk.

"Rest!" repeated the old squirrel. "You will have all winter to rest. Now is the time to work.

'Little squirrel, run around,
Look for acorns on the ground.'

And the old squirrel, scolding and chattering, went off to his work.

A blue jay flew to the branch and, cocking his wise old head to one side, looked at Frisk.

"What did that old squirrel just say to you, Frisk?" he asked.

"Oh, he said,

'Little squirrel, run around,
Look for acorns on the ground.'

"Why do you not do what he says?" asked the jay. "Winter will soon be here. Then what will you do?"

"Why don't you gather some nuts yourself?" asked Frisk.

"I don't have to gather nuts. I just watch where you silly squirrels hide your acorns. Then I help myself from your stores. So

'Little squirrel, run around,
Look for acorns on the ground,'

and remember to find some for me, too. Ha! ha! ha!" screeched the jay. And off he flew.

"Well," said Frisk, "if Mr. Blue Jay thinks I'm going

to work this pleasant day gathering nuts for him to steal, he is much mistaken." So saying, Frisk curled himself up in a ball, and was soon fast asleep.

Up blew the wind. How cold it grew! Frisk woke from his nap, shivering.

"Oo-oo-oo," blew the wind, "oo-oo-oo, oo-oo-oo-oo, winter is coming. Hurry, little squirrel, and gather food for the winter. This is your last chance. Oo-oo-oo-oo-oo."

Down from his branch jumped Frisk. How he worked all the rest of that beautiful autumn day! And what a lot of nuts he gathered! No one had to say now —

"Little squirrel, run around,
Look for acorns on the ground,"

for no other squirrel, little or big, gathered as many as Frisk. He hid them away in such a safe place! You couldn't have found them if you had searched all day. Even that sly old thief, the blue jay, couldn't find where Frisk had hidden his nuts.

2. Teach the rhyme. See Chapter III, 2.

3. Dramatize the story. Several children represent the busy little squirrels gathering nuts for winter. One child, curled up on a chair or bench, takes the part of Frisk. Other children are the old squirrel, the blue jay, and the wind. In dramatizing, follow the events of the story. [Pages 10-11]

4. Drill on the written rhyme. See Chapter III, 4, 6, 7, 8, 9; Chapter IV, 4; Chapter VI, 5; Chapter VIII, 3, and Chapter X, 5. [Pages 15-16]

5. **Picture study.** (Chart, page 18; Primer, p. 47.)
What are the squirrels doing? Show me lazy Frisk.
[Pages 7-8] Has he gathered any nuts? Why not? Doesn't
he know winter is coming? What did he
say to the people who told him to gather nuts? Who
almost blew him from his branch? What did the wind
say to Frisk? Did Frisk gather any nuts? Do you
think the wind blew some acorns from the tree for Frisk?

6. **Reading from the board.**

Little squirrel, run.
Run around, little squirrel.
Run on the ground.
Run around on the ground.
Run for acorns, little squirrel.
[Pages 47-49] Little squirrel, run around.
Look for acorns.
Look in the tree.
[Pages 7-8] Look on the ground.
Look around, little squirrel.
[Pages 49-52] Look for some acorns on the ground.
Look for other acorns on the tree.
Look the ground over and over.
Look in the tree again and again.
The little squirrel is on the ground.
The little squirrel runs around and around.
The squirrel looks for acorns.
Bring some acorns to the little squirrel.
Run to the tree, little squirrel.
Run and jump over the ground.

Run around the tree, little squirrel.

Run and jump around and around.

Spring, little squirrel, spring into the tree.

I want some acorns, little squirrel.

Bring me some acorns.

Jump to the ground.

Bring the acorns to me.

Run away, little squirrel.

Run to the other tree.

Come again, little squirrel.

Come again to me.

The little squirrel is in the tree.

The little squirrel wants acorns.

The squirrel is glad.

The squirrel jumps for joy.

The squirrel wants some acorns.

Squirrel wants acorns for the little squirrels.

Look around, little squirrel.

Look for acorns for the little squirrels.

Bring acorns to the little squirrels.

Tell the little squirrels to look for acorns.

Tell the squirrels to look on the ground.

Tell the squirrels to look in the tree.

Tell the squirrels to run to the tree.

Tell the squirrels to jump over the ground.

Bluebird is in the tree with the squirrel.

Bluebird sings to the squirrel.

Bluebird sings a glad song.

Bluebird sings of the spring.

"Spring is come," sings Bluebird.

“Sing, sing for joy.”

Bluebird brings news of the glad spring.

7. Drill in ending -ing. After this exercise pupils should be required to read sentences containing verbs ending in *-ing* without any formal drill.

run	running	play	playing
look	looking	tell	telling
sing	singing	bring	bringing
go	going	jump	jumping
come	coming	spring	springing

8. Silent reading. See Chapter IX, 7.

Who is playing in the tree?

Who is singing in the tree?

Who is running over the ground?

Who is telling spring is come?

Who is bringing glad news?

Who is looking for acorns?

Who is jumping into the tree?

Who is springing to the ground?

9. Seat work. See Chapter I, 11; Chapter V, 9; Chapter VI, 8; Chapter VIII, 7; Chapter IX, 9, and Chapter X, 9.
[Pages 69-70]

Pupils arrange words from envelopes in columns on desk, following columns on board or on cards prepared by teacher for individual use.

10. Phonics. Teach the sound of *f* in *for*. See Chapter X, 10.

Keep lists of sight words on the board arranged in columns according to the initial consonant, as —

boy	come	rain
blue	can	run
bring		

11. **Exercise in phrasing.** The following phrases and short sentences, all of which are taken from rhymes already learned, are to be written on the board. Pupils are to be drilled in reading these expressions fluently and with natural expression. Any tendency to pause between words that belong together, to read jerkily or with hesitation, may thus be overcome.

Come away.

Come and play.

Boys and girls.

The rain.

The rain is over.

Go away.

Rain, go away.

Sing for joy.

With me.

Run with me.

Jump and run.

Come again.

Some other day.

Come again some other day.

Boys and girls want to play.

Run to the tree.

Little boy.

Run, little boy.
A song.
Sing a song.
Sing a song to me.
The glad news.
The glad news bring.
Run around.
Little squirrel, run around.
Sing, little Bluebird.
Look for acorns.
Tell of the spring.
On the ground.
Look on the ground.

NOTE: Teachers who are not to use the Primer will turn over to Chapter XVIII, and continue their work in accordance with directions given in that and the following chapters.

CHAPTER XII

THE PRIMER, PAGES 56-64

RHYME X

Little bird, fly to the tree ;
There a little nest I see.

there nest see fly

(Primer, p. 56.)

1. Tell the story, introducing the rhyme.

ROBIN REDBREAST

Robin Redbreast was hopping about on the lawn. Very busy he seemed this bright spring morning. Indeed, every day was a busy day for Robin just now; for in his nest, hidden in the old tree near the porch, were three baby birds. Such hungry little fellows you never saw! All day long they cried, "Peep, peep! peep, peep!" which is the birds' way of saying, "More worms! more worms!" This was the reason why Robin Redbreast was so very busy. [Page 3; 4, 5]

James stood at the window, watching Robin. He saw him take two or three little running hops, cock his head to one side, look at the ground with his bright eye, then dig his bill into the earth and begin to pull out a large worm. The worm did not want to come, and Robin was

so busy pulling and tugging that he did not see something that was happening just back of him.

Mrs. Gray Pussy was looking for a breakfast, also. She saw the nice fat robin on the lawn and said to herself, "He will make a fine breakfast for me. I must catch him."

So Pussy crouched down close to the ground, then slowly, softly she began to creep, creep, creep, nearer and nearer to Robin Redbreast.

Just then James looked that way and saw Pussy. Quickly he cried out to the robin,

"Little bird, fly to the tree,
There a little nest I see."

But the window was closed, and Robin did not hear the call. He kept on pulling and pulling at the worm, and Pussy kept on creeping, creeping, nearer and nearer.

Just as she was about to spring on Robin, James threw up the window and called as loud as he could,

"Little bird, fly to the tree,
There a little nest I see."

Robin looked up! He let go of the worm and flew swiftly to his nest in the old tree. There he sang and sang, "Cheer-up! cheer-up! I have lost my breakfast, but Pussy has lost hers, too. So, cheer-up! cheer-up! cheer-up!"

2. Teach the rhyme. See Chapter III, 2.

3. Dramatize the story. One child represents Robin hopping about on the ground; another represents Pussy

creeping softly to catch Robin; a third child [Page 11; 6; may be James and warn Robin. Sometimes p. 13; 9] the children like a group of children to represent Robin's little birds in the nest.

4. Drill on new words used in the rhyme. This drill should be given both on the board and with the [Pages 15-16; word cards. pp. 60-61]

5. Picture study. (Primer, page 56.) What is Robin trying to do? For whom does he want the worms? Who else is looking for a breakfast? What does she want for breakfast? Who sees Pussy try to [Pages 7-8] catch Robin? What does James call to Robin? Where is Robin's nest? Will Pussy catch him?

6. Reading from the Primer. Read the stories following the rhyme, pages 57-64. This may be supple- [Pages 15-16; mented with sentences on the board, as found p. 60; 1, 3] necessary.

7. Seat work. Using small word cards, have children make original sentences. It adds interest to this exercise if occasionally after a child has finished making sentences he is allowed to read his original sentences to the class. Sometimes pupils may exchange seats and read the sentences from their neighbors' desks.

8. Phonics. Teach the sound of *th* in *there*. [Page 22; 2]
See Chapter X, 10.

CHAPTER XIII

THE PRIMER, PAGES 67-88

RHYMES XI, XII, XIII

Little Boy Blue,
Come blow your horn.

blow your horn

(Primer, p. 67.)

The sheep are in the meadow,
The cows are in the corn.

sheep meadow cows corn are

(Primer, p. 73.)

Where is the little boy who looks after the
sheep?

He is under the haycock, fast asleep.

where after under he
fast asleep haycock

(Primer, p. 78.)

In the Primer the above rhyme is divided into three parts. Each part is taken up separately for drill on new words. The whole rhyme can best be taught at once, however. One story is sufficient to introduce it.

1. Tell the story, introducing the rhyme.

THE STORY OF BOY BLUE

"Dear, dear!" said Farmer Brown one morning. "What shall I do? I must go to town this morning and there is no one I can leave to take care of my cows and sheep." [Pages 2-4]

Just as he finished speaking, a little boy came walking along the road.

"Good morning, Farmer Brown," he said. "Do you want a boy to work on your farm?"

"Yes, indeed I do," answered the farmer. "I want a boy to look after my cows and sheep."

"Oh, I can do that," said the little boy.

"Are you sure you can?" asked the farmer.

"Yes, if you will tell me just what to do."

"Well," said Farmer Brown, "I don't want the sheep to get into the meadow, and the cows must not be allowed to go into the corn."

"I will watch them every minute. I won't let one get out of my sight."

"Very well," said Farmer Brown. "What is your name?"

"My name is Willie, but every one calls me Boy Blue, because I dress in blue and because I have a blue horn."

"Well, Boy Blue, I have to go to town. Watch the sheep and the cows well. If any try to run away, just blow your horn and they will come back."

"Oh, don't you worry. I know how to take care of the cows and sheep," said Boy Blue.

Farmer Brown went off to town and for some time Boy Blue watched the cows and sheep. Toward noon the sheep were nibbling the grass quietly and most of the cows were asleep in the shade. The rest were standing in the brook under the tall trees. None of them had tried to run away.

"These cows and sheep are so good and quiet," thought Boy Blue, "I need not stand here watching them. I will sit down in the shade of the big haycock."

But alas and alas! He had been sitting there only a short time when his head began to nod — nod — nod and soon he was fast asleep!

At noon Farmer Brown got back from town and the first thing he saw was — the sheep eating the grass in the meadow! And the second thing he saw was — the cows trampling down the young corn! Then he looked for Boy Blue, but no Boy Blue could he see.

"Little Boy Blue,
Come blow your horn,"

he called. But no Boy Blue answered him.

Again he called,

"Little Boy Blue,
Come blow your horn,
The sheep are in the meadow,
The cows are in the corn."

But Boy Blue did not answer.

Then the farmer called to his wife, "Where is the little boy who looks after the sheep?"

And his wife answered, "He is under the haycock, fast asleep."

Away to the haycock ran Farmer Brown. There in the shade lay Boy Blue fast asleep. The farmer shook him and called,

"Little Boy Blue,
Come blow your horn,
The sheep are in the meadow,
The cows are in the corn."

Quickly Boy Blue jumped to his feet! He blew the horn again and again. Away from the meadow scampered the sheep, and the cows ran as quickly from the corn.

Boy Blue was ever so sorry. "I will never, never again sleep in the daytime," he said.

And because he was so sorry, Farmer Brown forgave him. Never again did Boy Blue let the cows and sheep run away.

2. Teach the rhyme. See Chapter III, 2.

3. Dramatize the story.

CHARACTERS: Little Boy Blue, Farmer Brown, the Farmer's Wife, some children for sheep, and some for cows. [Pages 9-11]

Follow the incidents in the story.

4. Drill on new words used in the rhyme. Use the board and word cards. [Pages 15-16]

5. Picture study. (Primer, page 67.) Who is sitting on the fence? Does he look tired? Do you think he is tired because he has to look after the cows and the sheep?

[Pages 7-8] What is Boy Blue asking Farmer Brown? Did Farmer Brown let Boy Blue stay to take care of the cows and sheep?

(Page 73.) Where is little Boy Blue now? Who is shaking him? What does Farmer Brown say to Boy Blue?

(Page 77.) Where are the cows? What is Boy Blue doing? Do you think the cows will run from the corn?

See Chapter III, 5.

6. Reading from the Primer. The stories immediately following each part of the rhyme are to be used as soon as [Page 47; 22; the new words of that part of the rhyme are pp. 51-53] mastered.

The sentences immediately following the third part of the rhyme may be read by two pupils as a dialogue.

7. Seat work. Cut pages from any old book or magazine, using good type. Let pupils underline all the words they know, and all that they can make out for themselves by sounding.

8. Phonics. After the first part of the rhyme, teach the sound of *y* in *your*; after the second part, the sound of *sh* in *sheep*; and after the third part, the sound of *h* in *he*. See Chapter X, 10.

CHAPTER XIV

THE PRIMER, PAGES 91-103

RHYME XIV

Come, little snowflakes,
Fly round and round,
Cover with snow
The cold, bare ground.

snowflakes cover bare snow cold

(Primer, p. 91.)

1. Tell the story, introducing the rhyme.

THE SNOWFLAKES

Many little soft white snowflakes lived in a big fleecy cloud in Skyland. The Frost King was their father. [Pages 2-4]

One day the Frost King looked down on the earth.

"How cold and bare the earth looks to-day! I fear that the little seeds hidden away in the ground will freeze unless I do something to help them."

Then he turned to the little snowflakes and called in his loud, cheery voice,

"Come, little snowflakes,
Fly round and round,
Cover with snow
The cold, bare ground."

But the snowflakes did not answer him. Neither did they move from their cloud home.

"They could not have heard me," said the Frost King. "I must call again." So again he called, this time louder than before,

"Come, little snowflakes,
Fly round and round,
Cover with snow
The cold, bare ground."

But the snowflakes answered not a word, nor did they move.

"Why, what can be the matter?" thought the Frost King. "My children, did you not hear me call you?" he cried.

"Yes, father, we heard you, but we do not want to leave our soft, fleecy bed in Skyland to go to the cold, hard ground."

"Why, for shame, children! Do you want the little seeds to die? Don't you want the ground covered with snow for Christmas? It is only two days before Christmas eve, and if the ground is not well covered with snow, how can Santa Claus visit the earth children? So—

"Come, little snowflakes,
Fly round and round,
Cover with snow
The cold, bare ground.'"

Slowly the little snowflakes slid from the great fleecy

cloud. Softly one by one they fell to the cold earth, far, far below them.

The little earth children looked up and saw the flakes. How glad they were! They clapped their hands and shouted,

“Come, little snowflakes,
Fly round and round,
Cover with snow
The cold, bare ground.”

2. Teach the rhyme. See Chapter III, 2.

3. This story may be dramatized, but better results will be obtained by waiting until after the next story has been told and the next rhyme memorized. See Chapter XV, 3.

4. Drill on new words used in the rhyme.

5. Picture study. (Primer, page 91.) What kind of fairies are these? How do you know they are snowflake fairies? Where did the snowflakes live? Who called to them? What did their father call? Did the snowflakes like to leave their nice soft beds in skyland? Are some still in bed? Do the ones who have started for the earth seem glad to go? Why are they looking back at their beds in cloudland? [Pages 7-8]

6. Reading from the Primer. Pages 91-103.

7. Review exercises. Two review exercises follow this rhyme, the dialogue on pages 98-99, and the lines from rhymes already taught on pages 102-103.

In all dialogue work insist on good expression. The

[Page 52; 6; pp. 53-55] children should not read the dialogue merely; they should talk it, act it. It is not necessary that two children only take part. Eighteen children, nine boys and nine girls, may read the dialogue in this lesson. As it destroys the spirit and interest in the exercise to have the teacher call the name of each child who is to read, or even to indicate the reader by saying "next," arrange the children in two lines facing each other, the boys in one line, the girls in the other. Have it understood that the first boy reads the first sentence for "Boy," the first girl reads the first sentence for "Girl," the second boy the second sentence for "Boy," the second girl the second sentence for "Girl," and so on, back and forth down the lines. The boy who asks the question looks at the girl who is to answer, and in answering the girl looks at the boy. In short, the children should realize that they are talking to each other, not reading groups of words from a book.

The other exercise, pages 102-103, is given chiefly for practice in correct phrasing.

8. Seat work. Children group words on small cards according to the initial consonant. Use small cards [Pages 69-70] already used for other kinds of seat work, as described in Chapter III, 11, and in following chapters. Follow out constantly now the suggestions in Chapter IX, 9.

9. Phonics. Drill on endings -s, -ing, -er, -ed; Primer, p. 100. See Chapter X, 10.

CHAPTER XV

THE PRIMER, PAGES 104-108

RHYME XV

Now the wind begins to blow,
Faster, faster comes the snow.

now

wind

begins

(Primer, p. 104.)

1. Tell the story, introducing the rhyme. This story is really a continuation of the story for Rhyme XIV.

Before telling this, review the last story.

[Pages 2-4]

THE WIND AND THE SNOWFLAKES

You remember the snowflakes did not want to leave the great fleecy cloud and go down to the cold, bare earth. So, although they had to go when the Frost King ordered it, they went very slowly—just as slowly as boys and girls sometimes do things they would rather not do.

The Frost King saw how slowly the flakes were flying to earth, and he laughed in his cheery way and said, "Ho! Ho! Ho! I'll send some one to hurry up those lazy snowflakes."

So he called, "Come here, North Wind. See those lazy snowflakes. Blow with all your might and send them flying swiftly to the earth."

"Oo-oo-oo! Oo-oo-oo-oo! Oo-oo-oo-oo-oo!" blew the cold North Wind, right among the snowflakes. My, how they flew! Round and round, faster and faster! There was no more hanging back, I can tell you.

How the jolly old Frost King laughed while he watched them. He sang softly to himself,

"Now the wind begins to blow,
Faster, faster comes the snow."

The earth children looked up and saw the snowflakes hurrying and scurrying to earth, and they, too, sang as they tried to catch the flakes in their little hands,

"Now the wind begins to blow,
Faster, faster comes the snow."

Soon the earth was covered with a blanket of soft, white snow. Still the wind blew, and still the snowflakes flew to the earth until the drifts were many and deep and the night came on. Then the children ran to their homes singing joyously,

"Now the wind begins to blow,
Faster, faster comes the snow."

For well the children knew what fun they would have in the morning, playing in the snow.

2. Teach the rhyme. See Chapter III, 2.

3. Dramatize the story. A part of the schoolroom is Sky-land. A number of children — as many as are desired — are snowflakes. One child may be the Frost King, and another North Wind. When the

snowflakes first leave Skyland, they should move very slowly, turning round and round; when the wind begins to blow, they turn swiftly and more swiftly until they sink softly to the floor. If the teacher wishes, the children at their desks may be the earth children; but it should be kept in mind that an audience is as necessary to the success of a dramatized story in the schoolroom as are the actors.

4. Drill on new words used in the rhyme. Use the board and word cards.

5. Picture study. (Primer, page 104.) Are these little snowflakes hurrying to the earth? Who is driving them? Who asked the wind to blow and drive the snowflakes to earth? Why? What did the children sing when they saw the snowflakes flying to the earth?

See Chapter III, 5.

6. Reading from the Primer. Pages 104–108. See Chapter I, Sec. 12, 1, 2, 12–15.

7. Seat work. It should be understood that the busy work already suggested in preceding chapters of this Manual is to be used again and again, adapted to the new work as it is taught. Actual reading ^[Pages 69–72] should form an increasing part of the seat work. See Chapter IX, 9.

CHAPTER XVI

THE PRIMER, PAGES 111-123

RHYME XVI

Tell me, what does Bluebird say,
When he sings at peep of day?

does say when at peep

(Primer, p. 111.)

1. Tell the story, introducing the rhyme.

THE BLUEBIRD'S SONG

Jack Barton should have been a very happy little boy. He had a good home and a kind mother and father who did everything they could to make him happy. [Page 3; 4] But still Jack was always grumbling. He hated to go to bed at night; he hated to get up in the morning; he hated to go to school; he hated work of all kinds.

Tom Nelson was a very poor boy. He had no home, no parents. He worked for the neighbors. Every morning he was up with the birds. Then how busy he was till school time! In winter he shoveled paths and took care of furnaces; in summer he mowed lawns and ran errands. He did anything he could find to do, for he had to make his own living. Still Tom was always happy. No one

ever saw him without a smile on his face. Usually he was whistling or singing. People all said that one glimpse of Tom's bright face made them feel glad.

One morning as Jack was walking slowly to school, Tom overtook him.

"Hullo, Jack," cried Tom, cheerily. "What's the matter? You don't look very happy."

"Well, I'm not happy," said Jack, crossly. "I hate to go to school." Then as he saw Tom's bright face he said, "Say, Tom, what makes you so happy all the time?"

"Oh, something that Bluebird told me one morning very early."

"Something that Bluebird told you! What was it? Tell me."

"No, you must find out for yourself," answered Tom. "Come, hurry, or we shall be late."

Away ran Tom, but Jack only walked, and so slowly that he was late for school.

All that day in school Jack kept thinking, "I wonder what Bluebird told Tom that makes him so happy. I must find out. I shall ask the wood folk; they must know."

The next day was Saturday, and as soon as Jack had finished his breakfast he ran into the woods. He hadn't gone far when he met a squirrel.

"Squirrel, Squirrel," he called,

"Tell me, what does Bluebird say,
When he sings at peep of day?"

"I'm not the one to ask," said the squirrel, and before Jack could say another word, he scampered away.

Next, Jack met a rabbit. "Good-morning, Rabbit," he said,

"Tell me, what does Bluebird say,
When he sings at peep of day?"

"Oh, don't ask me," said the rabbit, and away he hopped.

"Dear me, I wish they wouldn't be in such a hurry. They might at least tell me whom to ask," said Jack.

"What do you want to ask?" said a small voice at his feet. "I'm never in a hurry."

Jack looked down and saw a little snail creeping along. So he said,

"Tell me, what does Bluebird say,
When he sings at peep of day?"

"I'm surely not the one you should ask," said the snail.

"Whom shall I ask then?" said Jack.

"Why, ask Bluebird, of course," answered the snail. "But you must ask him very early in the morning, at the peep of day."

"Oh, dear," said Jack, "I can never get up so early as that. Yet I do so want to know what Bluebird told Tom that makes him so happy."

"Well, go to bed early to-night," said the snail. "Then

you will feel like rising early in the morning. That's what we wood folk do."

"Well, I will try it," said Jack; and he walked slowly toward his home.

That night at eight o'clock, Jack put away his book and saying, "Good-night, Mother, good-night, Father," went upstairs and straight to bed. Soon he was fast asleep and dreaming that a hundred bluebirds were perched on the foot of his bed singing to him.

2. **Teach the rhyme.** See Chapter III, 2.

3. **Dramatize the story.** Dramatize only that part of the story which tells of Jack's visit to the wood folk. [Page 10; 5]

4. **Drill on new words.** Use board and word cards. See Chapter I, Sec. 6.

5. **Picture study.** (Primer, page 111.) What is the little boy's name? Why has he come to the woods? Who was the first animal he met in the woods? What is the rabbit carrying? What is he going to do with it? What did Jack ask the rabbit? Did the rabbit tell him what he wanted to know? What other animals did Jack meet? Did any one tell him what Bluebird sang at peep of day? [Pages 7-8]

6. **Reading from the Primer.** Pages 111-123. See Chapter I, Sec. 13, 1-5.

7. **Seat work.** See Chapter XV, 7.

8. **Phonics.** Teach the sound of *wh* in *when*. See Chapter X, 10.

Constantly review and apply sounds already taught. In teaching new words, have children give the sound of the initial consonant, if it is one they know.

The following game often proves very helpful. The teacher, standing before the board with chalk in hand, says, "I'm thinking of a word that begins with *b*" (or any other consonant).

Pupils try to guess the word. "Is it *boy*?"

Teacher: "No, it is not *boy*; but *boy* does begin with *b*, so I will write it on the board."

The game goes on till the right word is guessed. When through, lists of words will have been written on the board something as follows —

<i>b</i>	<i>s</i>
boy	sing
bird	see
blue	spring
bring	song

If a pupil should guess a wrong word, as *play*, he should be corrected at once. " *Play* does not
 [Page 24; 5] begin with *b*. With what sound does it begin?"

All drills, whether merely mechanical or in the form of games, should be brief, carried on with enthusiasm, and without loss of time.

CHAPTER XVII

THE PRIMER, PAGES 124-138

RHYME XVII

Bluebird sings, "Wake up, my boy,
Morning is come, sing, sing for joy."

morning wake up my

(Primer, p. 124.)

1. Tell the story, introducing the rhyme. This rhyme is but a continuation of rhyme XVI, and the story a continuation of the last story. Before telling this story, review the last one. [Pages 2-4]

WHAT BLUEBIRD SANG TO JACK

It was a beautiful spring morning when Jack Barton awoke from a long, sound sleep. It was still very early. The sun was just peeping into Jack's window. The birds were singing their morning songs. Jack rubbed his eyes sleepily. Suddenly he sat straight up in bed and listened with all his might.

"Was that Bluebird?" he said to himself.

Yes, it was a bluebird sitting in the cherry tree just outside Jack's window. He was singing and singing till you would think his little throat could not hold so much music.

Jack listened quietly, but with a smiling face, till Blue-

bird flew away. Then he said, "I know what Bluebird told Tom. He told me, too. Bluebird sings,

‘Wake up, my boy,
Morning is come, sing, sing for joy.’

I know now why Tom sings and who told him to sing. Bluebird has taught me to sing and be happy, also. I shall try never to grumble again."

How glad his father and mother were to see Jack so early at the breakfast table with a smiling face.

"Well, Jack," said Father, "what makes you so happy this morning?"

"Bluebird told me something this morning that made me so glad. I shall listen to him every morning and be glad and happy every day."

"That is good news," said Mother. "But

‘Tell me, what does bluebird say,
When he sings at peep of day?’"

"Bluebird sings,

‘Wake up, my boy,
Morning is come, sing, sing for joy,’"

answered Jack.

And ever after there were two happy, bright-faced boys in town, and their names were Tom and Jack.

2. Teach the rhyme. See Chapter III, 2.

3. Dramatize the rhyme. Very little action is called for here. It will be sufficient to have one child take the part of mother and ask,

"Tell me, what does Bluebird say,
When he sings at peep of day?"

Another child may be Jack and answer,
"Bluebird sings,

'Wake up, my boy,
Morning is come, sing, sing for joy.'"

4. Drill on new words.

5. Picture study. (Primer, page 124.) Why did Jack wake so early? Why did he leave his window open? Did Bluebird sing for Jack? Where is he singing? What does he sing? Does his song make Jack happy? See Chapter III, 5.

6. Reading from the Primer. Pages 124-138.

The dialogue beginning on page 132 may be read as suggested for a similar exercise under rhyme XIV. That is, some children may represent Squirrel and [Pages 39; 2; others Bluebird. Be sure that the children get pp. 40-44] the connected thought of the whole exercise.

7. Phonics. Direct pupils' attention to the similarity in the endings of certain words, as —

play	me	sing	[Pages 19-21]
way	tree	spr ing	
day	he	bring	[Pages 26-27]
say	see		

A rapid review of the rhymes will form the best introduction to this study of sounds. For this purpose the rhymes may be taken up something as follows, using the last one for illustration.

Tell me, what does Bluebird say,
When he sings at peep of day?

Bluebird sings, "Wake up, my boy,
Morning is come, sing, sing for joy."

What word sounds something like *say*? The answer—*day*. With what sound does *say* begin? *day*? With what sound do both words end? Pronounce distinctly, *day*, *say*. What word sounds like *boy*? With what sound does *boy* begin? *joy*? With what sound do both words end? Pronounce distinctly, *boy*, *joy*.

CHAPTER XVIII

THE FIRST READER, PAGES 3-5; THE CHART, PAGES
22-24

RHYME XVIII

Fly, little birds, to the tall tree,
Fly to your nest and little birds three.

fly tall your nest three

(Chart, p. 22; First Reader, p. 3.)

Classes that use and complete the Primer before taking up the First Reader will need very little help in reading the first pages of the First Reader, as most of the words are already familiar. Nearly all the [Pages 58-59] consonant sounds have been thoroughly learned. The various drills and seat work have developed such independence as will enable the pupils to master the new work rapidly and with ease.

↳ Pupils who have not read the Primer, but who go directly from the Chart into the First Reader, will advance more slowly at first. They have not the vocabulary, not the same amount of training in independent work, and not the practice in reading, which those have had who work through the Primer. They will probably need to spend yet considerable time with the various drills and seat work which continue to be outlined. Every teacher must be

her own judge, however, of the extent to which her pupils need the training afforded by the various exercises here suggested. Every one of these exercises is designed to serve a definite purpose. When that purpose is accomplished, the exercise should not be continued.

The last pages of the Chart overlap the first pages of the First Reader. The last two rhymes of the Chart are identical with the first two rhymes of the Reader. The stories following each of these rhymes are similar in Chart and Reader, the Chart stories being somewhat fuller than the Reader stories. This overlapping makes the transition from Chart to Reader easy, even for those who now take up their first book. Rhymes and stories should be read first from the Chart, then from the book.

1. Tell the story, introducing the rhyme. This story is very similar to the story introducing a previous similar rhyme, rhyme X in the Primer.
- [Pages 2-4]

ROBIN'S ESCAPE

a little boy named

One bright morning in spring, James stood at the window looking out at two robins. The birds were looking for worms, and very hard they had to work, too. For up in the tall tree near the porch was a little nest, and in the nest three baby birds. What hungry little robins they were! They could only say, "Peep! peep!" which means, "More! more!" but they said that from morning till night. So the father and mother robins were kept busy,

I can tell you, looking for more, more, and more worms to feed their little ones.

This morning they were especially busy, for, you see, the babies were one day older, and so one day hungrier than they had been yesterday; so, of course, they wanted more food.

Father Robin was pulling a big fat worm from the ground, and Mother Robin was busy looking for another, with her head cocked to one side, so that neither saw nor heard pussy as she came creeping over the grass. Even James was so interested watching the robins that he did not see her either.

Softly pussy crept over the grass. Nearer and nearer and nearer to the little birds she crept. Then she crouched down, just ready to spring, when James saw her. Quickly he knocked on the window and called,

“Fly, little birds, to the tall tree,
Fly to your nest and little birds three.”

Off flew the two robins to their nest. How disappointed pussy looked! She looked at James as much as to say, “I would have caught at least one of these robins for my breakfast if you had not called,

‘Fly, little birds, to the tall tree,
Fly to your nest and little birds three.’”

But the father robin flew to the tree top and, looking down at pussy, sang as loud as he could, “Cheer-up! Cheer-up! Cheer-up!”

2. **Teach the rhyme.** See Chapter III, 2.

3. **Dramatize the story.** See Chapter XII, 3.

4. **Drill on new words used in the rhyme.**

5. **Picture study.** (First Reader, page 3.) What is the little girl saying to the birds? (Use rhyme for the answer.) Where is the tall tree? Call attention to tall tree in background, note fence, evergreen tree, and hill back of tall tree. Can you see the nest in the tall tree? Why not? Turn to picture on page 5. Here we see the tall tree nearer to us. Is it the same tall tree we saw on page 3? How do you know? Note again fence, evergreen tree, and hill back of tall tree — also the general shape of the tall tree. Now can you see the nest? See what the parents are doing?

6. **Reading from Chart and First Reader.** Chart, pages 22–24; First Reader, pages 3–5.

7. **Seat work.** See Chapter XII, 7.

8. **Phonics.** Pupils who have worked through the Primer have now had all the consonants and their sounds that are to be learned by special drill, except *ch*, *k*, *qu*, and *v*. Those who have reached this point without the use of the Primer have still to learn, in addition to the preceding, *h*, *w*, *y*, *sh*, *th*, and *wh*.

The consonants still remaining to be learned should be taken up in connection with the first words in which they occur as initial consonants, whether these words are met in the regular reading or in the word series. (See Chapter XXIII.)

The first series contains words having *h*, *w*, *y*, *sh*, and *th* as initial consonants; the second series has a word beginning with *wh*; the fourth series, a word beginning with *v*; and the eleventh series, words beginning with *ch*, *k*, and *qu*. Words beginning with these initial consonants are also used in the text of the First Reader at the time or soon after the above series are taken up.

The drill with the consonant cards and other forms of drill already suggested (see Chapter X, 10) should be kept up until pupils recognize accurately and instantaneously the sound of any consonant, no matter where it is seen. Pupils should become accustomed, by constant practice, to applying their knowledge of consonant sounds in their efforts to master new words.

Work with the word series will begin when page 13, of the First Reader, is reached. Preparation for this work should be made by taking up or continuing the exercise suggested in Chapter XVII, 7.

CHAPTER XIX

THE FIRST READER, PAGES 6-10 ; THE CHART,
PAGES 25-27

RHYME XIX

Fly, little birds,
To the place you love best,
To the tall tree
And your dear little nest.

place	dear	best	love	you
(Chart, p. 25; First Reader, p. 6.)				

1. Tell the story, introducing the rhyme.

THE CAPTURED ROBINS

It was evening. The squirrels had gone to their beds. The birds had stopped chattering in the trees. All was quiet but for some peeping that came from the
[Pages 2-4] robins' nest in the tall tree by the porch.

"Peep! peep! peep! Peep! peep! peep!"

You never heard such a peeping in all your life!

"Just listen to those little birds," said James. "I think they are going to stay awake all night."

"What can be the matter with them?" asked Mother. "It is surely time all little birds and boys were asleep."

"I did not hear Father Robin sing his good night song,"

said James. "Did your father forget to sing you to sleep, little birds?" he asked, looking up into the tree.

"Peep! peep! Peep! peep!" answered the little birds.

"There must be something the matter with them," said Mother. "I never knew them to act so before."

Just then a man, carrying a large cage, walked up to the porch.

"Want to buy two fine birds?" he asked.

"What kind of birds?" asked Mother.

"Robins."

"Where did you get them?" said Mother.

"I caught them in a net this morning," was the answer.

"You wicked, wicked man," said Mother. "Don't you know you can be punished for catching robins or any song birds? Do you want to be arrested? I think I shall send for a policeman."

This frightened the man, and he dropped the cage on the floor of the porch and ran away as fast as he could go.

Mother lifted the cage and said to James, "Come, my boy, open the door of this cage and set the little prisoners free. They want to go home to their nests, I know."

James opened the door and sang,

"Fly, little birds,
To the place you love best,
To the tall tree
And your dear little nest."

Out came the frightened little birds and flew to the

porch railing. There they hopped about, looking around them. Then James sang once more,

“Fly, little birds,
To the place you love best,
To the tall tree
And your dear little nest.”

As he sang the birds listened to the little birds above them calling “Peep! peep! peep!”

With soft little cries, they flew straight to the nest in the tree top.

What a chattering! What a peeping in that nest—first the little birds, then the old birds, and then the babies again!

“The little birds are telling their mother and father how they have missed them; how afraid they were alone in the dark; and how glad they are to see them home again,” said James.

“Yes,” answered Mother, “and the father and mother birds are telling their babies how glad they are to see them again. Come, James, it is time my little boy was in bed, too.”

2. Teach the rhyme. See Chapter III, 2.

3. Drill on new words. See Chapter I, Sec. 6.

4. Picture study. (First Reader, page 6.) What are the children doing? Where are they having their party?

[Pages 7-8] What are the little birds looking for? Will the children give them some crumbs? Then what will they say to the little birds? (Answer in words of

rhyme.) Will the little birds carry the crumbs to the nest? What will they do with them? (Pages 7 and 8.) What is the little boy saying to the birds? (Rhyme.) (Page 9.) What are the birds doing? What have they found to eat? What have two of them brought in which to carry home the dinner? To whom will they carry it?

The picture helps the pupil to get new words, as that on page 9. What are the birds doing? They are flying. *They* is a hard word to teach as a mere sight word, but when *they* means the four little birds in the picture, it is soon learned. *Are* and *flying*, having been used naturally by the child in a sentence, are easily grasped.

5. **Reading from Chart and First Reader.** Chart, pages 25-27; First Reader, pages 6-10. See Chapter I, Sec. 12, 11-15.

6. **Seat work.** See Chapter XIII, 7; also Chapter II, Sec. 7.

CHAPTER XX

THE FIRST READER, PAGES 11-14

RHYME XX

Robin, Robin Redbreast,
Singing on the bough,
Come and get your breakfast,
I will feed you now.

bough	Robin	breakfast	will
get	Redbreast		feed

(First Reader, p. 11.)

1. Tell the story, introducing the rhyme.

ROBIN REDBREAST'S BREAKFAST

One morning Robin Redbreast flew from his nest to look for some breakfast for himself and his little birds.

[Pages 2-4] He looked all over the garden and all over the field, but either Robin had bad luck that morning, or the worms had good luck, for not a single worm could he find.

Now such luck as Robin had would be enough to make some people fuss and others cry, but Robin only flew to the tip-top bough of the tall tree and sang and sang, "Cheer-up, cheer-up! Cheer-up, cheer-up! Cheer-up, cheer-up!"

Gray Greedy Pussy heard Robin and came creeping under the tree. In her mouth she carried a little piece of bread. Looking up at Robin, she said in her softest voice,

“Robin, Robin Redbreast,
Singing on the bough,
Come and get your breakfast,
I will feed you now.”

But Robin knew what Pussy wanted, so he said, “No, no, Gray Greedy Pussy, no, no. I saw you kill a little mouse yesterday, but you shall not kill me.”

Then Gray Greedy Pussy crept away.

Next, Mr. Sly Fox heard Robin’s song and came sneaking under the tree. He held up a little piece of meat that he had stolen and said,

“Robin, Robin Redbreast,
Singing on the bough,
Come and get your breakfast,
I will feed you now.”

But Robin said, “No, no, Mr. Sly Fox, I saw you kill a little chicken yesterday, but you shall not get me.”

And Mr. Sly Fox had to trot off to the woods without any robin for breakfast.

Soon little Mary heard Robin singing. Quickly she filled a bowl with crumbs and ran to the tall tree. Holding up her bowl she said,

“Robin, Robin Redbreast,
Singing on the bough,

Come and get your breakfast,
I will feed you now."

Then she placed the bowl under the tree and ran back to the house. Robin sang, "Thank you! Thank you!" until Mary was out of sight; then down he flew and found all the breakfast he and his babies could eat.

2. Teach the rhyme.

3. Dramatize the story.

CHARACTERS: Robin, Gray Greedy Pussy, Mr. Sly Fox,
[Pages 10-13] and Mary. A chair may represent the tall tree. Follow the events in the story.

4. Drill on new words.

5. Picture study. (First Reader, page 11.) Where is Robin? What is he singing? What is the little girl's name? What is she saying? (Rhyme.) What is in the bowl?

6. Reading from the First Reader. Pages 11-14. See Chapter I, Sec. 13, 1-5.

7. Phonics. Series 1, on the Phonic Chart. See Chapter XXIII; Chapter I, Sec. 7, 2-4, 8-13, and Sec. 9, 1-7.

CHAPTER XXI

THE FIRST READER, PAGE 15 TO THE END

1. **Teaching the rhymes.** The rhymes on pages 15, 17, 25, 28, 33, 37, 45, and 51 are to be committed to memory as they are reached and used for reference in reading the stories. Usually no story by the teacher will be needed to introduce these rhymes; after the experience they have already had, children will memorize them quickly. [Pages 4-7]

2. **Dramatizing.** The dramatizing should be continued in connection with the rhymes and reading lessons. Only those stories and rhymes well adapted to this purpose should be dramatized [Pages 8-13]

The rhyme on page 28 —

“Come, little leaves,” said the wind one day,
“Come over the meadows with me and play,”

with the accompanying picture, suggests a very pretty little play.

The pupils should study the picture — note how lightly the Wind skims over the ground, how he beckons with his finger, the pipes upon which he blows; let them note also the leaves, whirling and dancing about him, how glad they seem.

The child who personates Wind may carry pipes made of two new lead pencils. He flits through the aisles, beckoning to different children and blowing on his pipes, while the class recites the rhyme. The children thus called rise from their seats and follow the Wind, whirling as they go. The children at the seats, or the teacher, may continue the rhyme,

“Dancing and whirling, the little leaves went,
Winter had called them and they were content;
Soon fast asleep in their earthy beds,
The snow laid a coverlet over their heads.”

As the last two lines are recited the children who are leaves drop softly to the floor and another child — the snow — goes to each one and makes believe cover him with snowflakes.

The rhyme on page 33 is also very easily dramatized. Several children, the birds, are flying around. The wind flies over to them and after blowing on his pipes, “Oo-oo-oo,” to attract their attention, points to them and says,

“Come, little birds,
Stop your play,
Snow is coming down,
You must hide away.”

As soon as the little birds hear this, they fly at once far away to the warm southland — their desks.

The poem on page 101, “The Little Plant,” may be dramatized as follows: A child — the little plant — is

curled up on the floor "fast asleep." Another child — the sunshine — touches the little plant gently and says, "Wake! and creep to the light." Then several children — the raindrops — gather around her and touch her softly, softly — the patter of the rain — and say, "Wake! wake! wake!" The little plant stirs, opens her eyes, stretches, sits up, then stands erect, and says, "How wonderful the outside world is!"

The selection on pages 103–104 should be read as a dialogue by two children. One asks the question and the other — a butterfly — answers.

The poem, "The Dandelion," on page 118, is to be read in the same way. If the teacher wish, she may have four children read it as follows:—

First Child

O dandelion, yellow as gold,
What do you do all day?

Dandelion

I just wait here in the tall green grass
Till the children come to play.

Second Child

O dandelion, yellow as gold,
What do you do all night?

Dandelion

I wait and wait till the cool dews fall
And my hair grows long and white.

Third Child

And what do you do when your hair is white
And the children come to play ?

Dandelion

They take me up in their dimpled hands
And blow my hair away.

The children should also dramatize some of the stories they read from the book. This work should be largely the children's own efforts. The work of the teacher is simply to suggest or guide the children.

The story on page 70—"Rose, Daisy, and Lily"—is an easy one with which to begin. Three children representing Rose, Daisy, and Lily stand in front of the room. The children at their seats are the other flowers growing all around them. Rose, Daisy, and Lily carry on the conversation much as it is given in the story.

"The Star," page 74, may be dramatized as follows: A table, or the teacher's desk, may represent the bank of clouds over which little star looks down on the flowers—several children sitting on the floor. A child for the star and another for Mother Moon carry on the conversation of the story. As little star says, "I will, I will. Good-by, good-by," she quietly joins the flowers in the meadow.

"The Dandelion's Friends," on page 77, is a continuation of the star story and may be dramatized with it.

"The Caterpillar," page 114, is simply dramatized by, two children—the Caterpillar and the Lily—following the incidents and using the conversation of the story.

3. Picture study. Every picture is in perfect harmony with the story or incident which it illustrates. [Pages 7-8]
Every picture adds thought and interest to the text, and should be studied carefully. See suggestions for picture studies in previous chapters.

4. Phonics. Pupils must be made to depend more and more upon their growing knowledge of phonics [Pages 16-37; pp. 62-68]
to help them in the mastery of new words. As their dependence on phonics increases, their dependence on sight words learned in rhymes diminishes. Even while the rhymes continue in use, pupils should be applying such knowledge of phonics as they have to the learning of new words.

The study of the word series from the Phonic Chart, begun in the last chapter (see Chapter XX, 7), will be kept up constantly. The order of taking up the series is indicated in Chapter XXIII.

The vocabulary, arranged alphabetically at the end of the First Reader, may profitably be used for drill in the sounds of certain combinations of consonants which occur frequently. Looking under *b* in that vocabulary, we find six words beginning with *bl*, nine beginning with *br*; under *c*, there are nine beginning with *cl*, and seven beginning with *cr*; under *d*, there are five beginning with *dr*, and so on. The drill should consist in a careful and distinct pronunciation of these words, the child's attention being directed to the combination of initial consonants as he pronounces them. Practice should then be

given in pronouncing other words containing the same combinations of consonants. Such words may be both supplied by the teacher and found by the pupil in his reading and in the word series.

5. Reading. Let the teacher not forget for a moment that reading is thinking under direction; that
[Pages 38-56] every story or poem is a series of thoughts growing into one harmonious whole; that reading the story or poem consists primarily in thinking those thoughts, incidentally in giving them appropriate expression, using the words of the printed page.

The stories read should be talked over and retold, briefly or at length, by the children.

6. Seat work. Children learn to read by reading—to read independently by reading independently. The best seat work in reading is silent reading at the desks. For this purpose pupils should have access to several easy and interesting books. Every first-grade room should be provided with one copy each of a large number of different
[Pages 71-72] Primers and First Readers, or books of similar grade, in addition to those to be read in class.

These books are to be read silently and independently by the children at their seats. But they should be given opportunity, as often as possible, to read aloud to the rest of the class from the books thus read at the seats. They should also be trained to tell stories they have read.

CHAPTER XXII

THE SECOND AND THIRD READERS

1. Phonics. With the completion of the First Reader the first fifty-seven series of words have been studied on the Phonic Chart. The order in which the remaining series may best be taken up is indicated in Chapter XXIII. These series are not to be taken up once, however, and then dropped. They must be constantly reviewed, even from the beginning of the Chart. It is often well to review in succession several series in which occur the same vowel and vowel sound, as series, 35, 67, 149, 150, 157; then the pupils' grasp of that vowel in constantly changing consonant combinations may be tested with series 175. The index on the first page of the Chart enables the teacher to find at once all the series based on the same vowel sound, also the corresponding test series.

The study of these phonetic series constitutes the foundation work which goes along with the reading of the Second and Third Readers, the text of which is especially adapted to the application of the phonetic principles embodied in the series. These series are studied, not for their own sake, but for the sake of developing in the pupil power to master the sounds of varying combinations of vowels and consonants as he meets these combinations in

his reading. To accomplish this, the pupil must be required to apply constantly the knowledge of these combinations of letters and their sounds which he has learned from the chart. This will necessitate constant reference to the chart. Suppose, for instance, a pupil is not able at once to pronounce a word which belongs to a series already studied, as the word *scorn*, which is used for the first time in the second lesson of the Second Reader. He should not be told the word, but should be referred to series 39 on the chart and required to find out the pronunciation for himself. It may be found advisable to run through in review the whole *-orn* series.

Throughout the Second Reader there are introduced words belonging to series already studied which are not listed as new words at the beginning of the lesson, although they have never before been used in the text. These words afford the pupil an excellent opportunity to apply his knowledge of phonics. While studying a new lesson, and in his individual supplementary reading, the pupil should have free access to the Chart, and should be trained and encouraged to use it whenever necessary.

A fundamental rule for the teacher is never to tell a child a word whose pronunciation he is capable of making out for himself. And by the time the Second Reader is reached most children will have developed sufficient knowledge of phonics so that they should be encouraged to try the pronunciation of any phonetic word, even though they have never studied the series to which it

belongs. Even words that belong to no series, irregular words, the pupil should be trained to analyze, to find out the parts that are familiar, to sound it part by part, and so to pronounce it. Take, for example, the word *Lambikin*. The pupil knows the two little words *am* and *in* ; he also knows the consonant sounds. By analyzing and applying this knowledge he should be able to get the whole word. He may sound the *b* ; but, usually, after a first sounding, he will drop it of his own accord. If he does not, he may be told that *b* is silent ; but, at most, this is all he should be told.

If pupils' knowledge of the consonant sounds is not perfect, they should be given drill with the consonant cards. [Pages 23-25]

Teachers who first take up this method with the Second Reader should familiarize themselves thoroughly with the plan and purpose of teaching phonics, by studying carefully the following : Chapter I, 6-10, and Chapter II, 4.

2. Dramatizing. The stories in the Second and Third Readers are especially well adapted for dramatization ; they abound in action, they contain much conversation. The action interpreted and the conversation together complete the story. The dramatizing of these stories calls for few accessories in the way of stage settings. Dramatizing should be left more and more in the hands of the pupils, the teacher suggesting and guiding.

To illustrate one method of dramatizing a story, let us take the story of "Billy Binks," page 117, of the Second

Reader. After the pupils have read the story as it is given in the book, let them read it again in dialogue form. The same children keep the parts of the different characters all the way through the story. Each reads just what the character he represents says, and reads it exactly as he thinks the character in the story would say it. Thus —

Pony. — Where are you going, Billy Binks?

Billy Binks. — I am going to seek my fortune.

Pony. — May I go, too? etc.

After the story has been read through thus — if the pupils really enter into the spirit of the story, the expression will be perfect — the children representing the different animals take their places at intervals around the room. Billy Binks, walking around the room, meets each in turn, converses with him, and is followed by him as he continues on his way to seek his fortune. A child in a distant corner represents the hob-goblin. Billy Binks and the animals rush on the hob-goblin, making all the noise they can. Billy yells, the horse neighs, the cow moos, etc. Thus they frighten the hob-goblin away by their noise, but without doing all the damage described in the story.

Whenever possible the stories should be read in dialogue form and then dramatized. The dramatization should be spontaneous, and should follow the first reading of the story. After the experience pupils have already had in dramatizing, they will be able to dramatize a story at once. Such dramatization is only a more complete form of reading.

No practice, for the sake of a finished product, is desired. This exercise is not for the sake of the drama, but of the pupils. After a story has been dramatized, it should be re-read. The expression will be found to have improved much on account of the dramatization. The effects of dramatization will be found to extend beyond the selections dramatized, even to the reading of the poetry.

The poems in these books have been carefully selected for the opportunities they afford of teaching good expression in reading poetry. They are to be studied and read again and again. If pupils are well taught, they thoroughly enjoy reading such poems and will ask to read them over and over, instead of turning the leaves rapidly when they see a page of verses.

Second and third grade teachers should study thoroughly Chapter I, 4, to become familiar with the general plan and purpose of dramatization; they should also read the specific directions for dramatizing certain stories, as given in Chapters III-XXI.

3. Reproduction of stories. Even after these stories have been studied, dramatized, and read they are not to be forgotten. They have been collected from the world's store of folk lore and are well worth remembering. They are the best possible kind of stories for reproduction work in language, both oral and written. The language is that of the ordinary child's vocabulary; the sentences are generally short and simple; many of the stories contain

frequent repetitions of words, expressions, and sentences; the subject-matter is interesting to children.

4. **Reading and expression.** See Chapter I, Secs. 12 and 13.

5. **Seat work.** In addition to the regular reading books, each class should be provided with a number of different books for silent reading at the desks. These books should of course contain stories that appeal to the children's interests. The reading should be easy, within the pupils' power to grasp the thought as well as their ability to read the words. These books may be single copies of second or third year books, or they may be sets carefully selected by the teacher and sent from the public library.

From time to time a pupil should be allowed to read aloud to the class from the book read at the seat. Sometimes a pupil may be asked to tell the story he has read. This gives the teacher an opportunity to judge whether the child gets the thought as he reads, whether he is reading intelligently or not.

Then, too, by noting just what most interests each individual pupil, what kind of a story pleases him, which books he tries to get for his silent reading, the teacher may by a suggestion or guiding word direct the pupil's independent reading along the best lines.

6. **Pictures.** All pictures illustrate and help to interpret the text; they should be studied carefully. See Chapter I, Sec. 3; also detailed suggestions for picture study as given in Chapters III to XIX.

7. **Spelling.** See Chapter II, Sec. 4, 9-13.

CHAPTER XXIII

THE PHONIC CHART

The Phonic Chart should be in constant use for two years or longer. Work with it should begin soon after taking up the First Reader. The series are best taken up in order, each one at a certain point in the reading of the First and Second Readers, as indicated below. Taken in this order it will be found that the first word or words of the series occur in the lesson being read from the book. Usually, the first word of the series has been previously learned as a sight word and is now being used to aid the child in pronouncing a new word of the same series. For instance, it is directed below that series 10, 11, and 12 be taken when page 38 of the First Reader is reached. The first words of these series are respectively, *get, let* ; *will, till* ; and *sing, wing*. Turning to page 38 of the First Reader, we find that *get, will*, and *sing*, sight words already learned, are used as type words to suggest the pronunciation respectively of *let, till*, and *wing*. In teaching each of these new words in preparation for the lesson which follows, the whole series of words to which the new word belongs is to be taught.

Series already taught should be reviewed constantly. Pupils must form the habit of applying the knowledge

of vowel sounds thus learned whenever there is opportunity. If a pupil does not recognize at once *-et*, *-ill*, *-ing*, or any other type combination which he has had, he should not be told, but should be referred to the series of which that combination forms the base, and the series should be reviewed. Just as, in the beginning of their work, pupils had to refer to the rhymes for words not recognized, so now they must refer to the series for vowel combinations not recognized.

It is profitable frequently to go over in succession several series which contain the same vowel or vowels with the same vowel sound. All the series containing the same vowel and vowel sound are readily found from the index on the first page of the Chart.

Much variety should be introduced into the phonic drills. As soon as pupils have gained some power in the pronunciation of series, sounding and combining readily the initial consonant or consonants with the constant vowel combination, they may take more difficult exercises. The teacher may write on the board the base of any series, selecting more or less familiar ones according to the power of the pupils, as *-at* or *-ent*. She then names different consonants, as *b*, *s*, *t*, *sp*, which pupils are to prefix to the given base. The teacher should be careful to give only such consonants as combine with the base to make real words. This exercise is entirely oral.

With several bases on the board, as *-ell*, *-ill*, *-it*, *-ick*, *-oat*, etc., the teacher may name a consonant and require pupils

to prefix it to as many of the bases as possible, making real words. With the consonant *b*, the pupil may give *bell*, *bill*, *bit*, and *boat*; with *k*, *kill* and *kick*. If pupils are made thoughtful in this exercise, it may prove of much value in enlarging their vocabulary and in teaching them to spell, as well as in drilling them in sounds and their combinations. They should not be allowed thoughtlessly to combine sounds which make no word; they should be constantly required to tell the meaning of the words they make or to use them in sentences.

It is safer to make this an oral exercise, as many words will be made quite correctly as to sound but incorrect in spelling, if written. For instance, in the above illustration, *koat* might be given. In this case, let the teacher say, "No, *coat* is not spelled with a *k*. What other letter has the same sound?" If the pupils are as familiar with the consonants and their sounds as they should be at this time, they will be able to answer at once. Then let the teacher require them to spell *coat* correctly.

Many simpler exercises which have been begun before taking up regular drills with the series should still be kept up. Some of the best of them are the following: (1) The teacher sounds a letter or a combination of letters; the pupils name the letter or letters. (2) The teacher names a letter or combination of letters; pupils give sound. (3) The teacher spells words by giving the sounds of the letters in order; the pupils pronounce. (4) The teacher spells words by naming the letters; the pupils pronounce.

(5) The teacher pronounces words and the pupils spell them, both by sounding and by naming the letters. This exercise should be written as well as oral, just as soon as the pupils are able to write.

These spelling exercises are of the greatest advantage in perfecting the pupil's command of sounds and of letters representing sounds. They are an aid to reading and spelling alike. They must not be done carelessly or mechanically either by pupil or teacher, but always thoughtfully and intelligently. The pupil to whom a word is first given must spell it. He must be made to feel that the word is his, that he alone is responsible for the correct spelling of it, just as in reading he is made to feel that he must make out every word in the selection which he is reading. As in reading, the teacher may give such assistance as will help the child to help himself; as, for instance, she may suggest a more familiar word in the same series, or she may help him to fix his attention on each sound of the [Page 36; 4; word in order. The common practice of letting pp. 37; 5] a child stand dumb and helpless for a minute, or of allowing him to make one or two vague and misdirected efforts at the spelling of a word, and then passing it on to the "next" or to a volunteer, is not teaching to spell; it is merely finding out who can spell.

There are two hundred series in all. The time for taking up each of the first 167 only is indicated below. Series 168 to 200 are special test series. All the words of each of these series contain the same vowel and vowel

sound, but the consonants which follow, as well as those which precede the vowel, vary. These series are used to advantage in testing the pupil's power to recognize vowels and consonant sounds in constantly changing combinations. The use of these test series is not to be deferred until all the preceding series have been taken up. One test series, it will be observed, is devoted to each of the principal vowel sounds which have occurred in the regular series. After taking up a few of the regular series based on a given vowel and vowel sound, the test series based on the same vowel should be taken. For instance, series 170 is based on \bar{a} . This series may well be tried after pupils have had the regular series, 5, 13, 27, 48, which are also based on \bar{a} . Work with series 170 should be reviewed frequently as other regular series in \bar{a} , as 79, 84, 110, etc., are reached.

ORDER OF TAKING UP THE SERIES

(THE FIRST READER)

<i>Page</i>	<i>Series</i>	<i>Page</i>	<i>Series</i>
13	1	45	18, 19
15	2, 3	48	21
17	4	52	22
21	5	56	20
26	6	60	23, 24
30	7, 8	67	25, 26
33	9	69	27-29
38	10-12	73	30
40	13-17	74	31, 32

<i>Page</i>	<i>Series</i>	<i>Page</i>	<i>Series</i>
83	33	107	47-49
84	34	110	50, 51
86	35, 37	114	52, 53
90	36, 38-40	118	54
95	41, 43	120	55
102	42, 44, 46	122	56
105	45	125	57

(THE SECOND READER)

<i>Page</i>	<i>Series</i>	<i>Page</i>	<i>Series</i>
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6	59-61	81	113, 116-119
8	62-66	84	120-125
12	67, 68, 70	93	127
16	69, 71-76	94	126, 128-133
26	77-79, 81		134, 135, 137, 145
36	80, 82-87	100	136
46	89, 90	107	139, 149, 159, 165
53	88, 92	115	140
55	91, 93-96	117	138, 141-144, 157, 161
60	97-99	133	146
62	100	138	147, 154
63	101	145	148
65	102-104	151	150-152, 156
68	105, 106	160	153, 155, 160, 163,
70	108		164, 167
71	109	172	158, 162, 166
73	107, 110		

THE PHONIC CHART

Index by Series

A			
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ă	" " b ack	14	7
ā	" " gl ad	14	4
ā	" " m ade	13	3
ă	" " br ag	167	20
ă	" " age	79	12
ā	" " m aid	145	18
ă	" " s ail	83	12
ā	" " r ain	30	6
ā	" " f aint	155	19
â	" " f air	46	8
ā	" " w ake	27	5
ā	" " p ale	110	15
ă	" " w alk	109	15
ă	" " all	6	2
ă	" " am	59	9
ā	" " c ame	48	8
ă	" " c an	15	4
ă	" " and	32	6
ā	" " c ane	152	18
ă	" " h ang	57	9
ă	" " th ank	69	10
â	" " pl ant	85	13

E			
<i>Vowels</i>	<i>Series</i>	<i>No.</i>	<i>Page</i>
ē	as in p ea	105	15
ē	" " r each	90	13
ē	" " h ead	45	7

A			
<i>Vowels</i>	<i>Series</i>	<i>No.</i>	<i>Page</i>
ă	as in h ap	58	9
ă	" " st ar	35	6
â	" " we ar	116	16
ă	" " h ard	149	18
â	" " c are	75	11
ă	" " h ark	67	10
ă	" " arm	150	18
ă	" " sm art	157	19
ă	" " ash	91	13
â	" " ask	153	18
â	" " gr ass	95	14
â	" " l ast	21	5
ā	" " t aste	115	16
ă	" " at	23	5
ă	" " c atch	165	20
ā	" " g ate	84	13
ă	" " m atter	156	19
ā	" " g ave	113	15
ă	" " s aw	34	6
ă	" " y awn	131	17
ā	" " s ay	5	2
ā	" " bl aze	143	18

E			
<i>Vowels</i>	<i>Series</i>	<i>No.</i>	<i>Page</i>
ē	as in d eer	74	11
ē	" " f eet	25	5
e	" " eight	142	18

<i>Vowels</i>	<i>Series</i>	<i>No.</i>	<i>Page</i>	<i>Vowels</i>	<i>Series</i>	<i>No.</i>	<i>Page</i>				
ē	as in	sp	ea	77	11	ě	as in	t	ell	19	4
ē	“ “	m	ea	122	16	ě	“ “	f	elt	141	18
ē	“ “	dr	ea	102	14	ě	“ “	th	en	73	11
ē	“ “	b	ea	147	18	ě	“ “	wh	ence	99	14
ē	“ “	l	ea	103	14	ě	“ “		end	132	17
ē	“ “	n	ea	28	5	ě	“ “	w	ent	47	8
ē	“ “		ea	76	11	ě	“ “	ma	tt er	156	19
ē	“ “		ea	56	9	ě	“ “	cle	ver	139	17
ě	“ “	w	ea	61	9	ě	“ “	ov	er	55	9
ē	“ “	l	ea	134	17	ě	“ “	f	ern	148	18
ě	“ “	n	ea	117	16	ě	“ “	dr	ess	108	15
ě	“ “	b	ea	36	6	ě	“ “	n	est	4	2
ē	“ “	s	ea	1	2	ě	“ “	g	et	10	3
ē	“ “	f	ea	29	6	ě	“ “	str	etch	164	20
ē	“ “	s	ea	111	15	ě	“ “	cl	ever	139	17
ē	“ “	f	ea	166	20	ew	“ “	gr	ew	8	3
ē	“ “	s	ea	53	8	ew	“ “	fl	ew	7	3
ē	“ “	p	ea	43	7						

I				I					
Vowels	Series		No. Page		Vowels	Series		No. Page	
ī	as in	ice	78	12	ī	as in	in	49	8
ī	“ “	ch ick	72	11	ī	“ “	f ind	70	11
ī	“ “	d id	37	7	ī	“ “	f ine	94	14
ī	“ “	h ide	22	5	ī	“ “	s ing	12	3
ī	“ “	cr ied	86	13	ī	“ “	s ingle	126	17
ī	“ “	fl ies	88	13	ī	“ “	th ink	81	12
ī	“ “	l ife	125	16	ī	“ “	t ip	82	12
ī	“ “	cl iff	133	17	ī	“ “	th is	93	14
ī	“ “	l ift	96	14	ī	“ “	g irl	151	18
ī	“ “	b ig	52	8	ī	“ “	sk irt	101	14
ī	“ “	n ight	20	4	ī	“ “	tw ist	146	18

<i>Vowels</i>	<i>Series</i>	<i>No.</i>	<i>Page</i>	<i>Vowels</i>	<i>Series</i>	<i>No.</i>	<i>Page</i>
ɪ	as in	will	11 3	ī	as in	kite	26 5
ɪ	" "	him	54 8	ī	" "	hive	68 10
ɪ	" "	it	44 7				
ȳ	as in	fly	2 2				

O

<i>Vowels</i>	<i>Series</i>	<i>No.</i>	<i>Page</i>
ō	as in	oak	140 18
ō	" "	roar	144 18
ō	" "	coat	97 14
ō	" "	rob	89 13
ō	" "	rock	64 10
ō	" "	soft	114 16
ō	" "	log	104 15
ō	" "	woke	124 16
ō	" "	old	3 2
ō	" "	hole	121 16
ō	" "	roll	106 15
ō	" "	dome	135 17
ō	" "	pond	159 19
ō	" "	shone	51 8
ō	" "	long	24 5
ōō	" "	good	123 16
ōō	" "	roof	138 17
ōō	" "	look	16 4
ōō	" "	cool	63 10
ōō	" "	soon	31 6
ōō	" "	hoot	137 17

O

<i>Vowels</i>	<i>Series</i>	<i>No.</i>	<i>Page</i>
ō	as in	top	38 7
ô	" "	morn	39 7
ō	" "	rose	71 11
ō	" "	moss	98 14
ō	" "	lost	112 15
ō	" "	not	66 10
ō	" "	note	136 17
ou	" "	loud	65 10
ou	" "	ought	60 9
ou	" "	found	18 4
ou	" "	out	87 13
ô	" "	love	92 13
ō	" "	rove	107 15
ō	" "	over	55 9
ō	" "	grow	9 3
ow	" "	how	100 14
ow	" "	owl	128 17
ō	" "	own	162 20
ow	" "	down	50 8
oy	" "	boy	158 19

U					U				
<i>Vowels</i>	<i>Series</i>		<i>No.</i>	<i>Page</i>	<i>Vowels</i>	<i>Series</i>		<i>No.</i>	<i>Page</i>
ũ	as in	l uck	62	10	ũ	as in	b unch	160	19
ũ	“ “	b ud	130	17	ũ	“ “	J une	119	16
ũ	“ “	bl ue	42	7	ũ	“ “	up	40	7
ũ	“ “	sn ug	120	16	ũ	“ “	c url	127	17
ũ	“ “	en ough	129	17	ũ	“ “	h ush	154	19
ũ	“ “	d ull	118	16	ũ	“ “	m ust	33	6
ũ	“ “	j ump	80	12	ũ	“ “	b ut	163	20
ũ	“ “	s un	41	7					

Miscellaneous Words for Application and Drill

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long (final e)	169	20	iē	186	24
ā	170	21	ī	187	25
āi	171	21	ī	188	25
ǎ	172	21	ī	189	25
á	173	22	īr	190	26
al	174	22	ō	191	26
ār	175	22	ōa	192	26
āu	176	22	ōō	193	26
aw	177	22	ō	194	26
ā	178	23	ōr	195	26
au	179	23	ou	196	27
ēē	180	23	oi	197	27
ēa	181	23	ũ	198	27
ē	182	24	ũ	199	27
ē	183	24	űr	200	27
ēa	184	24			

Index by Sounds

Vowels	Series	Vowels	Series	Vowels	Series	Vowels	Series	Vowels	Series
ä	5	är	35	ë	4	ī	11	ōō	31
	13		67		10		12		63
	27		149		19		37		137
	48		150		36		44		138
	79		157		47		49		193
	84		175		73		52		
	110				99		54	ōō	16
	113	äu	176		108		72		123
	115				117		81		
	143	a	6		132		82	ōr	39
	152		109		139		93		195
	161		178		141		96		
	170				164		126	ou	18
		au	179		182		133		65
äi	30				183		146		87
	83	aw	34				188		196
	145		131	ěa	45		189		
	155		177		61				
	171				184	ō	3		
		ēē	1				9		
ä	14		25	ē	55		51		
	15		29		139		55	ow	50
	17		43		148		71		100
	23		53		156		106		128
	32		74		185		107		
	57		111				121	oy	158
	58		166				124		197
	59		180	i	20		135		
	69				22		136	ū	42
	91	ēa	28		26		162		119
	156		56		68		191		198
	165		76		70			ū	33
	167		77		78	ōa	97		40
	172		90		94		140		41
			102		125		144		62
			103		187		192		80
ä	21		105	i	101	ō	24		118
	85		122		151		38		120
	95		134		190		64		130
	153		147				66		154
	173		181				89		160
äi	174						98		163
		ēē	186				104		199
							112		
							114	ū	127
							159		200
							194		

1	2	3		
			p est	br ay
s ee	fl y	old	t est	tr ay
b e	sk y	h old	v est	str ay
b ee	b y	c old	e	w ay
m e	m y	b old	5	sw ay
h e	tr y	f old	s ay	j ay
y e	wh y	g old	d ay	st ay
sh e	sl y	m old	m ay	a
th e	cr y	s old	g ay	6
w e	dr y	t old	h ay	all
tree	bu y	o	l ay	f all
thr ee	pr y	4	pl ay	h all
f ee	spr y	n est	cl ay	c all
fl ee	fr y	b est	sl ay	t all
kn ee	pl y	w est	n ay	st all
fr ee	wr y	r est	p ay	b all
l ee	sh y	cr est	r ay	w all
gl ee	st y	ch est	dr ay	sm all
ee	sp y	j est	pr ay	squ all
e	y	l est	gr ay	a

7	9	✓ 10		
fl ew	gr ow	g et	p ill	sl ing
bl ew	bl ow	l et	sp ill	br ing
f ew	sn ow	y et	s ill	spr ing
h ew	l ow	m et	st ill	str ing
d ew	fl ow	n et	r ill	k ing
m ew	sl ow	j et	dr ill	th ing
n ew	b ow	p et	sk ill	st ing
kn ew	t ow	s et	fr ill	wr ing
p ew	m ow	w et	shr ill	sw ing
J ew	s ow	fr et	tr ill	i
st ew	sh ow	e	qu ill	13
8	kn ow	✓ 11	ch ill	m ade
gr ew	r ow	w ill	ill	sh ade
br ew	cr ow	t ill	i	sp ade
cr ew	thr ow	f ill	12	f ade
dr ew	gl ow	b ill	s ing	w ade
scr ew	st ow	h ill	w ing	tr ade
str ew	str ow	m ill	r ing	gr ade
thr ew	o	k ill	cl ing	bl ade
		[3]	fl ing	a

14	tan	17	18	shell
glad	clan	back	found	smell
had	Dan	crack	bound	dwell
bad	than	Jack	round	dell
brad	plan	pack	ground	e
fad	van	hack	hound	20
lad	an	lack	mound	night
clad	+ a	black	pound	might
mad	16	slack	sound	right
pad	look	clack	ou	bright
sad	took	knack	19	fight
shad	rook	rack	tell	slight
a	cook	track	well	flight
15	book	sack	fell	sight
can	hook	tack	bell	tight
ran	nook	stake	swell	blight
man	brook	quack	cell	plight
fan	crook	whack	sell	fright
pan	shook	smack	yell	light
span	oo	a	spell	i

21	23	24	26	
l ast	a t	l ong	k ite	br ake
f ast	h at	s ong	wh ite	dr ake
p ast	c at	g ong	wr ite	sh ake
bl ast	b at	d ong	b ite	fl ake
c ast	f at	pr ong	qu ite	sn ake
m ast	t at	wr ong	s ite	a
v ast	th at	str ong	sm ite	28
a	ch at	<u>o</u>	i	n ear
22	m at	25	27	h ear
h ide	p at	f eet	w ake	sh ear
s ide	sp at	m eet	m ake	d ear
r ide	r at	• b eet	b ake	f ear
br ide	s at	sw eet	c ake	r ear
pr ide	v at	gr eet	l ake	t ear
w ide	sl at	fl eet	r ake	y ear
t ide	fl at	sh eet	s ake	sp ear
gl ide	gn at	str eet	t ake	sm ear
sl ide	pl at	sl eet	qu ake	cl ear
i	a	ee	st ake	ear
				ea

29	sl ain	32	34	c ar
f eed	p ain	and	s aw	m ar
n eed	m ain	l and	p aw	t ar
d eed	v ain	s and	c aw	j ar
h eed	ch ain	b and	j aw	sc ar
s eed	tr ain	st and	l aw	sp ar
w eed	str ain	str and	r aw	a
r eed	dr ain	gr and	str aw	36
gr eed	st ain	br and	fl aw	b ed
fr eed	Sp ain	h and	cl aw	r ed
bl eed	spr ain	a	dr aw	Fr ed
sp eed	ai	33	gn aw	l ed
ee	31	m ust	th aw	fl ed
30	s oon	j ust	d aw	sl ed
r ain	m oon	g ust	squ aw	bl ed
pl ain	n oon	cr ust	a	N ed
gr ain	sp oon	d ust	35	f ed
br ain	l oon	r ust	st ar	w ed
g ain	c oon	tr ust	f ar	sh ed
l ain	oo	u	b ar	e

37	sh op	41	43	p it
d id	fl op	/s un	p eep	t it
h id	ch op	f un	d eep	fl it
b id	str op	r un	k eep	sl it
k id	sl op	b un	w eep	qu it
l id	o	d un	sw eep	gr it
r id	39	g un	st eep	sp it
sl id	m orn	n un	cr eep	i
i	h orn	p un	sh eep	45
38	c orn	sp un	sl eep	h ead
t op	b orn	st un	ee	d ead
st op	sc orn	sh un	44	l ead
dr op	th orn	u	it	r ead
h op	o	42	s it	br ead
l op	40	bl ue	b it	tr ead
m op	up	d ue	f it	dr ead
p op	c up	h ue	h it	st ead
s op	s up	s ue	l it	spr ead
cr op	p up	c ue	m it	thr ead
pr op	u	ue	w it	ea

46	48	t in	51	pr ig
f air	c ame	w in	sh one	spr ig
air	n ame	p in	st one	i
h air	g ame	ch in	b one	53
l air	d ame	sp in	c one	s een
p air	f ame	sk in	dr one	gr een
ch air	fl ame	gr in	h one	qu een
st air	s ame	th in	t one	scr een
ai	t ame	tw in	z one	ee
47	l ame	i	o	54
w ent	bl ame	50	52	h im
s ent	fr ame	d own	b ig	d im
b ent	sh ame	t own	d ig	r im
d ent	a	g own	f ig	br im
c ent	49	cl own	p ig	pr im
l ent	in	br own	w ig	tr im
r ent	b in	cr own	r ig	sw im
t ent	d in	dr own	j ig	sk im
sp ent	f in	fr own	tw ig	sl im
e	s in	ow	br ig	i

55	57	l ap	cl am
o ver	h ang	y ap	cr am
cl o ver	s ang	m ap	tr am
D o ver	b ang	n ap	sh am
R o ver	cl ang	t ap	sl am
dr o ver	f ang	s ap	a
o	g ang	str ap	60
56	r ang	sl ap	ought
eat	spr ang	sn ap	th ought
b eat	sl ang	tr ap	br ought
h eat	tw ang	wr ap	b ought
m eat	a	a	f ought
n eat	58	59	s ought
p eat	h ap	am	ou
s eat	r ap	sw am	61
bl eat	ch ap	d am	w eath er
ch eat	cl ap	h am	f eath er
tr eat	fl ap	j am	h eath er
wh eat	g ap	r am	l eath er
ea	c ap	S am	ea

62	64	66	67	69
l uck	r ock	n ot	h ark	th ank
st uck	c ock	l ot	d ark	b ank
cl uck	bl ock	bl ot	sp ark	bl ank
pl uck	fr ock	c ot	b ark	cl ank
s uck	fl ock	cl ot	m ark	cr ank
t uck	l ock	d ot	p ark	dr ank
str uck	m ock	g ot	l ark	fl ank
d uck	kn ock	h ot	sh ark	fr ank
tr uck	st ock	j ot	a	h ank
u	sh ock	kn ot	68	l ank
63	cr ock	p ot	h ive	pl ank
c ool	cl ock	pl ot	l ive	pr ank
f ool	s ock	r ot	d ive	r ank
sp ool	o	sh ot	f ive	s ank
p ool	65	sl ot	str ive	sh ank
t ool	l oud	sp ot	thr ive	d ank
st ool	pr oud	t ot	al ive	sp ank
sch ool	cl oud	tr ot	dr ive	t ank
oo	ou	o	i	a

70	72	73	75	76
f ind	ch ick	th en	c are	east
k ind	qu ick	h en	d are	l east
b ind	t ick	d en	h are	f east
h ind	D ick	m en	b are	b east
m ind	k ick	p en	bl are	y east
w ind	l ick	t en	f are	ea
r ind	n ick	wh en	fl are	77
gr ind	p ick	wr en	gl are	sp eak
bl ind	s ick	e	m are	cr eak
i	w ick	74	p are	squ eak
71	cr ick	d eer	r are	w eak
r ose	st ick	p eer	st are	b eak
th ose	pr ick	b eer	sp are	bl eak
n ose	cl ick	ch eer	sh are	fr eak
h ose	br ick	j eer	sn are	l eak
p ose	tr ick	sn eer	sc are	p eak
pr ose	th ick	qu eer	t are	str eak
cl ose	sl ick	st eer	w are	wr eak
o	i	ee	a	ea

78	p age	81	82	83
ice	s age	th ink	t ip	s ail
m ice	st age	dr ink	sk ip	sn ail
d ice	w age	r ink	dr ip	n ail
l ice	a	l ink	sl ip	b ail
n ice	80	bl ink	ch ip	f ail
pr ice	j ump	cl ink	cl ip	h ail
r ice	h ump	ch ink	d ip	j ail
sl ice	b ump	sl ink	gr ip	m ail
sp ice	cl ump	p ink	h ip	p ail
spl ice	d ump	m ink	l ip	r ail
thr ice	l ump	w ink	n ip	tr ail
tr ice	pl ump	s ink	r ip	fr ail
tw ice	p ump	t ink	s ip	t ail
v ice	r ump	br ink	sh ip	w ail
i	sl ump	shr ink	sn ip	qu ail
79	st ump	pr ink	tr ip	fl ail
age	th ump	k ink	wh ip	v ail
c age	tr ump	ink	p ip	ail
r age	u	i	i	ai

84	p ant	r out	89	91
g ate	r ant	st out	r ob	ash
ate	sl ant	sp out	c ob	d ash
K ate	ch ant	sh out	b ob	fl ash
l ate	a	sc out	f ob	cr ash
f ate	86	tr out	h ob	cl ash
gr ate	cr ied	sn out	j ob	h ash
h ate	d ied	ou	kn ob	l ash
m ate	dr ied	88	m ob	m ash
pl ate	fr ied	fl ies	s ob	s ash
r ate	l ied	sk ies	o	r ash
cr ate	sp ied	t ies	90	sm ash
sk ate	tr ied	dr ies	r each	tr ash
sl ate	t ied	d ies	p each	a
a	ie	fr ies	pr each	92
85	87	l ies	b each	l ove
pl ant	out	sp ies	bl each	d ove
c an't	ab out	tr ies	t each	sh ove
gr ant	g out	cr ies	each	gl ove
ant	p out	ie	ea	o

93	sh ine	r ift	99	d irt
th is	wh ine	s ift	wh ence	fl irt
m iss	th ine	g ift	th ence	g irt
h iss	tw ine	sh ift	p ence	ir
k iss	br ine	thr ift	f ence	102
bl iss	i	i	h ence	dr eam
i	95	97	e	t eam
94	gr ass	c oat	100	b eam
f ine	p ass	g oat	h ow	cr eam
p ine	m ass	b oat	b ow	gl eam
d ine	gl ass	fl oat	c ow	r eam
k ine	l ass	o	n ow	s eam
l ine	cl ass	98	br ow	st eam
m ine	br ass	m oss	pl ow	ea
n ine	ass	t oss	m ow	103
sp ine	a	b oss	ow	l eap
t ine	96	cr oss	101	r eap
w ine	l ift	gl oss	sk irt	h eap
sw ine	sw ift	l oss	sh irt	ch eap
v ine	dr ift	o	squ irt	ea

104	106	108	g ale	112
l og	r oll	dr ess	m ale	l ost
fr og	t oll	gu ess	s ale	c ost
b og	p oll	bl ess	st ale	fr ost
c og	tr oll	l ess	sc ale	o
cl og	dr oll	m ess	v ale	113
f og	str oll	pr ess	wh ale	g ave
fl og	kn oll	e	Y ale	s ave
h og	o	109	a	br ave
d og	107	w alk	111	c ave
j og	r ove	t alk	s eek	l ave
o	st ove	b alk	p eek	p ave
105	w ove	st alk	cr eek	r ave
p ea	c ove	ch alk	ch eek	sh ave
s ea	cl ove	a	Gr eek	sl ave
t ea	dr ove	110	l eek	w ave
l ea	gr ove	p ale	m eek	cr ave
fl ea	str ove	t ale	sl eek	gr ave
pl ea	thr ove	b ale	w eek	kn ave
ea	o	d ale	ee	a

114	117	120	p ole	124
s oft	n eck	'sn ug	wh ole	a w oke
l oft	d eck	d ug	s ole	sp oke
cr oft	p eck	b ug	o	br oke
oft	ch eck	h ug	122	c oke
o	fl eck	j ug	m eal	j oke
115	sp eck	l ug	st eal	p oke
t aste	e	m ug	d eal	str oke
p aste	118	p ug	h eal	sm oke
h aste	d ull	pl ug	s eal	ch oke
b aste	h ull	r ug	v eal	y oke
w aste	g ull	shr ug	w eal	w oke
a	c ull	sl ug	z eal	o
116	sk ull	t ug	ea	125
w ear	u	dr ug	123	l ife
b ear	119	u	g ood	w ife
sw ear	J une	121	st ood	f ife
t ear	t une	h ole	h ood	kn ife
p ear	d une	st ole	w ood	str ife
ea	u	m ole	oo	i

126	129	132	134	137
s in gle	e n ough	end	l eave	h oot
t in gle	r ough	s end	w eave	b oot
m in gle	t ough	b end	cl eave	l oot
sh in gle	ou	bl end	h eave	r oot
j in gle	130	l end	ea	s oot
i	b ud	m end	135	t oot
127	m ud	r end	d ome	oo
c url	c ud	sp end	h ome	138
f url	sc ud	t end	gn ome	r oof
h url	u	tr end	R ome	h oof
u	131	e	t ome	pr oof
128	y awn	133	o	w oof
owl	d awn	cl iff	136	oo
gr owl	f awn	st iff	n ote	139
c owl	l awn	sk iff	m ote	cl ev er
f owl	p awn	sn iff	v ote	n ev er
h owl	sp awn	wh iff	r ote	s ev er
pr owl	br awn	if	wr ote	ev er
ow	aw	i	o	e

140	143	146	149	152
oak	blaze	twist	hard	cane
cl oak	glaze	mist	yard	vane
cr oak	craze	fist	lard	bane
s oak	graze	grist	bard	lane
oa	haze	list	guard	mane
141	a	hist	card	pane
f elt	144	i	a	plane
m elt	roar	147	150	crane
b elt	soar	bean	arm	sane
dw elt	boar	mean	farm	wane
kn elt	oar	clean	harm	a
p elt	oa	lean	charm	153
sp elt	145	wean	a	ask
e	maid	ea	151	bas
142	paid	148	girl	ask
eight	laid	fern	whirl	flask
fr eight	raid	stern	twirl	mask
w eight	br aid	tern	swirl	t ask .
ei	ai	er	ir	a

154	156	t art	160
h ush	m at ter	d art	b unch
br ush	l at ter	ch art	l unch
cr ush	p at ter	c art	m unch
fl ush	b at ter	art	cr unch
g ush	h at ter	a	h unch
m ush	sp at ter	158	p unch
pl ush	ch at ter	b oy	u
r ush	cl at ter	j oy	161
sl ush	pl at ter	t oy	pl ace
bl ush	sc at ter	c oy	p ace
thr ush	sh at ter	Tr oy	r ace
u	sm at ter	oy	br ace
155	t at ter	159	tr ace
f aint	a	p ond	gr ace
p aint	157	f ond	f ace
s aint	sm art	b ond	l ace
qu aint	st art	bl ond	m ace
t aint	p art	fr ond	sp ace
ai	m art	o	a

162	164	p eel	168	169
own	str etch	r eel	m ad	m ade
kn own	wr etch	kn eel	r ag	r age
sh own	sk etch	st eel	d am	d ame
m own	f etch	wh eel	c an	c ane
s own	etch	ee	c ap	c ape
str own	e	167	h at	h ate
gr own	165	br ag	h id	h ide
thr own	c atch	fl ag	m ill	m ile
bl own	scr atch	cr ag	d im	d ime
o	h atch	dr ag	p in	p ine
163	l atch	st ag	r ip	r ipe
b ut	m atch	sn ag	b it	b ite
c ut	p atch	sl ag	r ob	r obe
h ut	sn atch	b ag	r od	r ode
n ut	a	g ag	T om	t ome
r ut	166	l ag	n ot	n ote
sh ut	f eel	r ag	h op	h ope
str ut	h eel	t ag	t ub	t ube
u	k eel	a	c ut	c ute

170—ă	171—āi	172—ă
b a se	a i m	f a ct
c a se	cl a i m	t a x
ch a se	w a i t	l a mb
b a the	d a i ly	c a mp
l a the	d a i ry	shr a nk
r a nge	d a i sy	wr a n gle
ch a nge	r a i ny	s a d dle
str a nge	pl a i n ly	sh a d ow
d a n ger	d a i n ty	cr a ck le
m a n ger	f a i th	h a n dy
str a n ger	pr a i se	h a p pen
dr a pe	str a i ght	thr a sh
cr a pe	w a i st	h a m mer
scr a pe	w a i f	st a g ger
c a ble	a fr a i d	cr a b
t a ble	com pl a i n	st a mp
st a ble	ex pl a i n	g a th er
m a ple	s a i l or	sc a lp
st a ple	j a i l er	b a n ner
	[21]	

173—ä

b a th

p a th

d a nce

gl a nce

cl a sp

gr a sp

l a st ly

v a st ly

cr a ft

sh a ft

m a s ter

pl a s ter

174—ä/

c a l f

h a l f

c a l ves

h a l ves

c a l m

p a l m

175—är

b a r n

y a r n

st a r ve

sc a r f

t a r dy

h a r dly

b a r b

sh a r p

gu a r d

st a r ch

ch a r ge

m a r ket

h a r sh

m a r sh

h a r t

sn a r l

d a r ling

f a r m er

a l a r m

176—äu

a u nt

d a u nt

fl a u nt

g a u nt

h a u nt

j a u nt

t a u nt

v a u nt

l a u nch

s a u nt er

h a u nch

177—aw

h a w k

squ a w k

d a w dle

a w l

sh a w l

f a w n

a w e

178— <i>a</i>	179— <i>au</i>	181— <i>ēa</i>
w a r m	c a u g h t	s t r e a m
w a r m e r	t a u g h t	t e a c h e r
w a r m t h	p a u s e	s q u e a l
s w a r m	c a u s e	y e a r l y
w a r d	c l a u s e	d r e a r
s w a t h	d a u b	d r e a r y
w a l t z	f a u l t	g l e a n
w a n t	d a u g h t e r	w r e a t h
w a r	n a u g h t y	b r ' e a t h e
w a r b l e	s a u c e	p l e a s e
w a r n	s a u c e r	e a s e
w h a r f	s a u c y	l e a f
w h a r v e s	180— <i>ēē</i>	l e a v e s
s a l t	b e e c h	r e a d
s c a l d	b e e f	r e a s o n
w a r t	s e e m	t r e a s o n
d w a r f	f l e e c e	c r e a s e
a l t e r	b r e e z e	e a g e r
f a l t e r	t e e t h	e a g l e

182—ě	183—ě	185—ěr
e gg	l e ft	h er
l e ngth	th e ft	h er s
cr e pt	e dge	h er d
e lse	w e dge	h er b
d e nse	b e nch	p er ch
d e pth	wr e nch	s er ve
d e sk	fl e sh	t er m
st e p	thr e sh	v er ge
h e lp	tw e lfth	186—iě
st e m	str e ngth en	br ie f
h e ld	184—ěa	ch ie f
w e b	d ea th	th ie f
p e b ble	br ea th	f ie ld
r e bel	sw ea t	sh ie ld
tw e lve	st ea d y	y ie ld
t e nth	m ea d ow	n ie ce
sh e lf	m ea s ure	p ie r
n e xt	pl ea s ure	p ie rce
m e d dle	tr ea s ure	f ie rce

187—i	188—i	189—i
while	print	strip
smile	witch	wrist
ripe	riddle	sister
stripe	midget	script
sign	quilt	rinse
tribe	wriggle	width
frighten	trigger	crib
brighten	brittle	bridge
crime	written	inch
chime	pity	crimp
spire	grim	glimpse
quire	glimmer	fringe
sigh	silk	crisp
spike	prince	brisk
mild	mix	dish
size	dimple	film
prize	sprinkle	filth
rise	prickle	switch
wise	cricket	splint

190—ĩr	192—ōa	194—ö
f ir	r oa d	tr o d
f ir m	l oa f	l o dge
f ir st	l oa ves	pr o mpt
th ir d	oa th	fl o ss
b ir th	s oa p	cr o tch
b ir ch	oa ts	cl o th
sh ir k	thr oa t	t o ngs
ch ir p	gr oa n	y o n der
th ir ty	f oa m	be y o nd
th ir teen	c oa rse	p o ck et
191—ō	g oa l	195—ôr
sl o pe	b oa st	n or
gl o be	b oa rd	c or d
p o st	193—ōō	st or k
b o lt	r oo st	st or m
r o de	g oo se	sh or t
p o reh	sh oo t	sc or ch
sp o rt	p oo r	b or der
w o rn	st oo p	c or ner

196—ou	198—ū	200—ǔ
h ou r	c u be	d u sk
m ou th	c u re	t u ft
spr ou t	d u ke	p u z zle
shr ou d	d u pe	cr u m ble
m ou nt	pl u me	thr u st
f ou n tain	m u le	s u p per
h ou se	d u e	p u p py
c ou ch	u se	dr u g gist
ou nce	199—ûr	m u mps
197—oi	b ur n	j u dge
oi l	sp ur	pl u nge
sp oi l	s ur f	cr u mb
v oi ce	b ur st	cr u tch
ch oi ce	ch ur ch	sw u ng
j oi n	c ur b	bl u nt
c oi n	c ur d	st u ff
j oi nt	p ur se	fl u t ter
m oi st	c ur ve	p u d dle
n oi se	h ur t	th u n der

Schiller: "On the Use of
the Chorus in Tragedy"

"There can be no for the
subject not merely to afford
a transient pleasure, to
excite to a momentary dream
of liberty - He can not
make an interesting and
absolutely free; and then
the moral education by making
the necessary and perfect
as well as power to reason to a
system of education the world of
the human, which is the only
only foundation as a a

weight, as a blind force,
to change it into

